The Musical Mainstream

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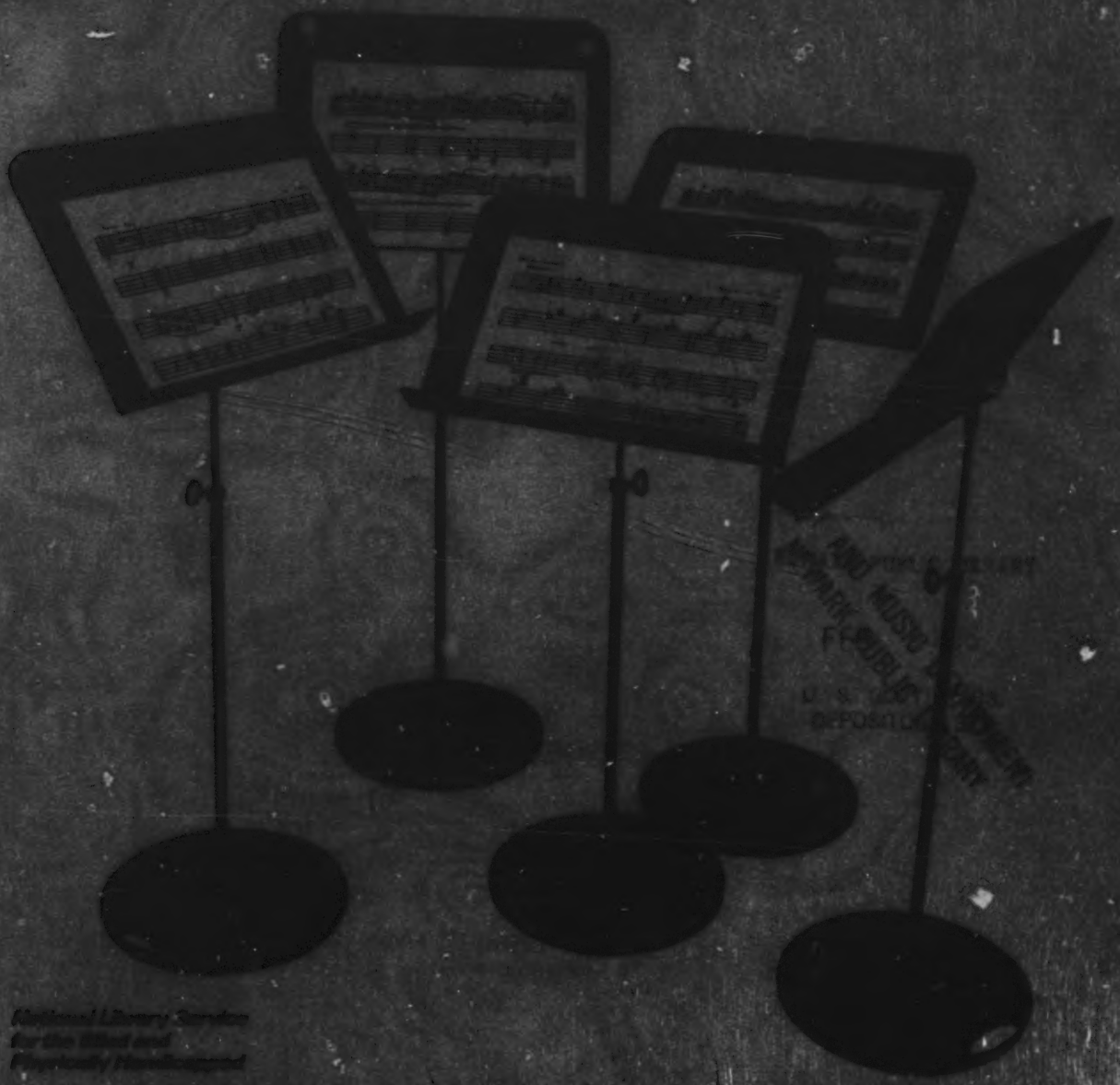

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Announcements

Automated Circulation System

On October 1, 1985, the NLS Music Section implemented READS, a microcomputer-based circulation system. READS, an acronym for Reader Enrollment and Delivery System, uses four microcomputers working together in a local area network.

The implementation of READS in the Music Section signals a new era in music circulation services and policies. Most importantly, the loan period has been changed from two months to three months. Renewals are still possible when music, books, and recordings are needed for another loan period, so long as no other music readers are waiting for the materials.

Waiting lists for materials, all copies of which are already out on loan, are maintained by READS in such a way that returned copies of wanted books, scores, or recordings can be immediately identified and sent out again to readers who have been waiting the longest for them.

The Music Section is one of four pilot sites for testing the READS software which was developed for the NLS Music Section and network libraries by Mobius Management Systems, Inc. The other pilot sites where testing has been going on since early 1985 are the South Dakota, Mississippi, and Kentucky regional libraries.

Returning NLS Music Materials

Do you have NLS music books, scores, and instructional recordings that you are not using right now? You might have the library's only copy of a braille transcription, recording, textbook, or other item that another reader desperately needs or wants. Now is a great time to return them to the Music Section.

As we mentioned in the November–December 1985 *Musical Mainstream,* we are particularly anxious for Howe Press braille choral music to be returned. Replacement copies of many titles can no longer be purchased by NLS, and no personal copies can be bought by individuals.

Selected Reprints

A Bio-discography of William Schuman, Part 1

by David Hall
Ovation
August 1985

Author's Note: I have followed William Schuman's works closely ever since hearing the 1938 CBS broadcast of the Second Symphony, and have enjoyed a vastly stimulating period of close friendship with the composer during the 1940s and 1950s. I want, however, to express special indebtedness to composer-author Christopher Rouse, whose writing in recent years on Schuman and his music stands with the most insightful and provocative to have come my way. Readers are directed in particular to Rouse's monograph, *William Schuman—Documentary,* published in 1980 by Theodore Presser Co. and G. Schirmer, Inc., and consisting of a biographical essay, catalog of works, discography, and bibliography ($7.50).

William Schuman—famed equally as nonpareil cultural administrator, as intellectual gadfly, and as composer of symphonies on a heroic scale, and the first musician to be honored with a Pulitzer Prize (1943)—will be celebrating his seventy-fifth year as this article reaches print. Among those twentieth-century American composers in the mainstream tradition whose lifework spans a half-century and more, he is matched in creative eminence only by Roy Harris (1898–1979), who was his teacher, and by Walter Piston (1894–1976), Roger Sessions (1896–1985), Samuel Barber 1910–1981), and Virgil Thomson (b. 1896), and Aaron Copland (b. 1900), who are still with us.

When it comes to recorded documentation of their works, only Copland has achieved anything approaching a full retrospective exhibit graced with consistently fine performances and sound quality—most of this having been carried out by Columbia Records with Copland himself playing a major role as conductor and pianist. At this point, Piston, Sessions, Barber, and Thomson are at least adequately represented in terms of a wide range of their work. Only Harris and Schuman—the two major American representatives of the heroic symphonic tradition—have yet to achieve a level of documentation on discs that does justice to their achievements. In the instance of Harris, it has been a truly wide cross-section of the work that has been lacking, though there are signs of improvement in this regard. Where Schuman is concerned, despite neglect of his choral/orchestral output, the problem for me, at least, centers around the need for more sharply honed performances and for the state-of-the-art recordings that Schuman's music, by its very nature, demands.

The preeminent recorded performances of Schuman's orchestral output have been at the hands of Leonard

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Bernstein and the New York Philharmonic. Whether Bernstein and, say, Deutsche Grammophon, with or without subsidy, would be prepared to undertake a major William Schuman retrospective on discs is an extremely "iffy" proposition. Among the younger generation of American conductors there are at least two who have the flair and stylistic incisiveness to produce performances of vitality and passion comparable to Bernstein's: Leonard Slatkin and Dennis Russell Davies.

Slatkin, with the Saint Louis Symphony Orchestra, already has proven his mettle with the recent digital Nonesuch disc (79072) of Schuman's latest orchestral score, *American Hymn*. Presumably, the seventy-fifth-birthday celebrations for Schuman will indeed result in both updated recordings and disc premieres. CRI has recently given us the two major scores done for Martha Graham, *Judith* and *Night Journey* (SD 500), while New World Records has come forth with a first recording (NW 326) of the *Three Colloquies for Horn and Orchestra* with Philip Myers, for whom the work was written, and the New York Philharmonic under Zubin Mehta.

Schuman's composing—which extends over a fifty-year time span—continues. As a commission from the New York Philharmonic and associated organizations including the Crane School of Music and, among others, the National Symphony and the symphonies of Atlanta, Pittsburgh, and St. Louis, the composer has completed a cantata for chorus and orchestra set to an original text by Richard Wilbur; its first performance is scheduled for the fall of 1986 by the New York Philharmonic. Other commissions include a work for clarinet for the Naumburg Foundation.

Meanwhile, let's take a look at how things stand presently regarding recorded-performance documentation of Schuman's eighty-plus works.

It may surprise some to know that the earliest William Schuman work (in order of composition) that has come to records is three out of four pieces from a set of *a cappella Chorale Canons* of 1932–33 to texts by Edna St. Vincent Millay, Countee Cullen, Carl Sandburg, and Alfred Lord Tennyson that had been submitted in 1935 for Columbia University's Bearns Prize. At that time, Schuman had just completed his basic training in high-art music, as well as his education degree at Teachers' College, Columbia, and was only five years away from business study at New York University and from having heard his first symphony orchestra—the New York Philharmonic under Toscanini. Prior to that, his musical involvements were as leader-organizer of Billy Schuman's Alamo Society Jazz Orchestra at New York's George Washington High School and in the writing of pop songs with famed lyricist Frank Loesser. Assiduous collectors of recorded concert-music Americana might be able to dig up the 1961 LP by the Concordia Choir (S-1), under Paul J. Christiansen, issued by Concordia College at Moorhead, Minnesota, published with the title *Four*

Canonic Choruses instead of *Chorale Canons,* but minus No. 3 (to Sandburg's "Night Stuff").

Schuman's next-earliest work that has been committed to disc is the textless *Chorale Etude* of 1937, also *a cappella.* By this time Schuman had married Frances Prince and had begun a memorable nine-year tenure at Sarah Lawrence College, where as teacher and, in 1939, choral director he developed the concepts that led to his later curriculum innovations as president of the Juilliard School and also raised the standards of choral singing at Sarah Lawrence to a remarkably high level. By 1937 he had also undertaken intensive composition study with Roy Harris, first at Juilliard, then privately at Harris's home in Princeton—this after again missing out on the Bearns Prize he had hoped to win for the recently completed First Symphony (1936) for eighteen instruments. The symphony and a First String Quartet (1936) were eventually consigned to the limbo of withdrawn works, as was the Second Symphony (1937).

Following the Second's premiere under Edgar Schenkman's baton with the WPA Greenwich Village Orchestra, on which occasion Aaron Copland was an intrigued listener, it was taken up by the CBS Symphony under Howard Barlow, and at Copland's instance by Koussevitzky and the Boston symphony —where it got a critical panning but won for Schuman the enthusiastic partisanship of Harvard musical whiz kid Leonard Bernstein. The Second Symphony, in its eighteen-minute single-movement span, mostly in slow tempo, makes an indelible impression, chiefly by way of the sustained trumpet C that persists for nearly half its length and the lyrical recitative thematic material that for me comes the nearest of anything in Schuman's work to a Hebraic idion à la early Copland. There also is a decided Roy Harris modal influence, but hardly anything of the skittish jazzy speech-rhythm that was to become part and parcel of Schuman's developed musical language. A tape of the CBS broadcast, recorded September 11, 1938, may be heard at the Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library at Lincoln Center.

Columbia records, which recorded Roy Harris's First Symphony (*Symphony 1933)* in live performance with Serge Koussevitzky and the Boston Symphony, had in 1934 also recorded, with Nicolas Slonimsky conducting, the Edgard Varese percussion masterpiece, *Ionisation* (in which, by the way, Schuman manipulated the lion's-roar device). It was in 1939, as part of a series with the Lehman Engel Madrigal Singers, that the first Charles Ives recording was to appear on a major label: the bi-tonal *Psalm 67.* The other side of that Columbia Records ten-inch 78-rpm disc (17139-D) was the already-mentioned Schuman *Choral Etude,* in which listeners first became aware of the speech-rhythm element—here a kind of progenitor of the street-cry motif that opens his *American Festival Overture* of 1939, the first of the major Schuman works to be recorded.

Meanwhile, as a kind of minor by-blow, the specialist New Music Quarterly label, established by composer Henry Cowell in 1933, had issued a 78-rpm recording (1415) in 1939 of Schuman's brief and entertaining *Quartettino for Four Bassoons* (Ostinato; Nocturne; Waltz; Fughetta), Sam Cohen, Jack Knitzer, Erika Kutzing, and Leonard Sharrow performing; but here there was small trace of the high-voltage musical discourse that came with the *American Festival Overture,* written for an upcoming American Music Festival that Koussevitzky had scheduled with the Boston Symphony. Koussevitzky presented the *Overture* in both Boston and New York in the fall of 1939—and with this, Schuman was really on his way into the big time as composer. Even so, many critics commented on the stylistic similarities of his music to that of Roy Harris. The initial recording of *American Festival Overture* with conductor Hans Kindler and the National Symphony Orchestra was issued in 1942 by RCA Victor (18511) minus the designation "American." The performance is decent enough, though hardly on the Koussevitzky/Boston Symphony level of drive and virtuosity. Even so, one can appreciate the propulsiveness of the opening, the nimble jazz-style fugue and the fiercely dionysiac close. Here the Schuman musical speech begins to come into its own. But, as Koussevitzky said to the composer, "Now you must begin to hate Roy Harris!"

In Vienna, Walter Hendl, one of the rising stars among young American conductors, recorded *American Festival* for American Recording Society, a mail-order series sponsored by the Alice M. Ditson Fund of Columbia University; released in 1952 as a ten-inch LP (ARS-28) and a year later as a twelve-inch LP (ARS-115), it reappeared, on Desto, in 1964 in both mono (D-404) and pseudo-stereo (DST-6404). It was Schuman's first work to appear in long-playing format, and if the sound was not quite as rich as that on the Victor 78-rpm issue, the reading had remarkable dash and zing. As a ten-inch disc paired with the Roy Harris Third Symphony and as a twelve-inch with, added, the Roger Sessions Suite from his incidental music for Leonid Andreyev's *The Black Maskers,* this was one of the more musically and sonically successful releases of a somewhat uneven series that might have fared better had funds been available to record in the United States rather than Vienna. When Horace Grenell, who produced the ARS series, established his still-active Desto label in 1964, the twelve-inch coupling became available over the counter for the first time (Desto 6404E), though in electronically reprocessed stereo sound. Oddly enough, more than thirty years passed before the next recording of *American Festival,* this time by that redoubtable William Schuman interpreter Leonard Bernstein, with the Los Angeles Philharmonic (Deutsche Grammophon 2532 085). The sound is state-of-the-art digital, but to my ear the performance could have used just a shade more snap and cutting edge.

As a choral composer, Schuman ranks in my mind among the twentieth century's best. How much of this grew out of his studies of early music with Roy Harris, and how much from the stimulus of choral conducting at Sarah Lawrence, is hard to say, but 1939 saw the composition of an *a cappella* masterpiece to the epigraph of the Thomas Wolfe novel *Look Homeward, Angel*—"A stone, a leaf, an unfound door . . ." Originally for the women's voices of the Sarah Lawrence College Chorus, it was subsequently arranged for mixed voices, the original title being *Prelude for Women's Voices.* The desolation and passion of the words are magnificently captured here with a major role for solo soprano; and few who hear this piece will fail to experience a chill upon hearing the whispered canon, "Naked and alone we came into exile." This was the high point of the January 13, 1943, New York Town Hall concert which, with the exception of an opening Bach keyboard concerto, was devoted to Schuman's music and constituted the debut of Robert Shaw's Collegiate Chorale. The *Four Canonic Choruses* (1932–33), the wordless *Requiescat* (1942), the brief and exuberant *Holiday Song* (1942) to words by Genevieve Taggard (then teaching at Sarah Lawrence), and the world premiere of the 1943 Concerto for Piano and Small Orchestra with Rosalyn Tureck as soloist and Daniel Saidenberg conducting were the other works featured. For those who were there, including myself, it was a memorable occasion.

The Concordia Choir under Paul J. Christiansen recorded the *Prelude* for voices in 1958 in somewhat rough-hewn and not entirely accurate fashion (Concordia CDLP 6). Far better justice was done the music, released in 1979, by the Gregg Smith Singers, with Rosalind Rees as the soprano soloist—this as Volume 5 of the still-available Vox Box "America Sings" series (SVBX-5353).

Schuman's first works for chorus and orchestra, none recorded as of this writing, were the 1939–40 *Prologue* ("On this rock—change!") and *This Is Our Time* (Secular Cantata No. 1), both to words by Genevieve Taggard. A populist strain is evident in both works: in *Prologue* a stern marching rhythm dominates, with a brief moment of lyrical relief ("Open tomorrow's door") before the militant close. The section titles of *This Is Our Time* bespeak a similar mood: "Celebration," "Work," "Foundations," "Questions," "Fanfares." An Alfred Wallenstein broadcast of *Prologue* over New York radio station WOR exists on tape at the previously mentioned Rodgers and Hammerstein Archives of Recorded Sound.

Schuman had written a First String Quartet in 1936, subsequently withdrawn, and a Second in 1937. The latter's movement titles—Sinfonia, Passacaglia,and Fugue—reflected the Roy Harris-inspired preoccupation with the use of Baroque formal procedures in a contemporary context. A League of Composers commission gave rise to String Quartet No. 3 (Introduction and Fugue, Intermezzo, Rondo-Variations)

that was premiered February 27, 1940, by the Coolidge Quartet. Its first recording, in 1946 by the Gordon String Quartet, was issued in 78-rpm format only by Concert Hall Society (album AB). The Juilliard String Quartet, which Schuman established as quartet-in-residence upon assuming the presidency of the Juilliard School in 1945, recorded the Third String Quartet in 1961 for RCA Victor (LM/LSC 2481, deleted) and in 1974 the Vox Box series devoted to "American String Quartets" offered the still-available Kohon Quartet performance (SVBX-5305). Long-lined melodic flow, firmer command of fugal procedure and a more effective amalgamation of jazz and speech-rhythm elements are more plainly evident in Shuman's work at this point. Neither the Gordon nor the Kohon quartets, to my ear, brings to bear the intensity and sharpness of rhythmic attack this music demands. The Juilliard brings all this to bear—and then some—but they are hampered by the confined sonics of the studio. Shuman's music, even in chamber vein, needs elbow room.

Early 1941 saw the completion of the Third Symphony, which Serge Koussevitsky and the Boston Symphony Orchestra premiered on October 17 of that year. With this still-remarkable score Schuman achieved full stature as a major creative figure on the American musical scene.

Cast in the nominally Baroque forms of Passacaglia and Fugue, Chorale and Toccata, the Schuman Third had an impact in the context of the 1941 concert repertoire that can only be described as explosive—particularly as performed by Koussevitzky and, in later years, under Koussevitzky's pupil and protégé Leonard Bernstein. Like Roy Harris' Third, of 1939, it was mainstream symphonism in the grandly heroic tradition, blending the musical languages of past and present in a totally original way and achieving, at the close, a shattering, cathartic climax.

The salient characteristics of the Schuman musical profile are all present: stretching over a wide intervallic gamut, the long melodic line represented in the opening Passacaglia theme stands as one major aspect. The jagged Fugue subject, derived from the intervals of the Passacaglia, not only displays brilliantly the motoric element in Schuman's writing, but its ensuing development shows off his superb flair for orchestration, in which the various orchestral "choirs" are played off one against another in phalanxes. Virtuoso timpani-writing is another major characteristic here. This is a style first encountered in the major symphonic literature in Carl Nielsen's Fourth Symphony *(The Inextinguishable,* of 1915–16), where toward the close a mighty duel takes place between two sets of timpani placed at opposite ends of the stage. Not until Roy Harris's *Symphony 1933* and Third Symphony is this kind again encountered—this at a time when Neilsen's music was hardly known outside Scandinavia.

The Chorale finds Schuman working from an essentially modal base toward what will become a key element in his

later, more chromatically styled works—namely, the ringing of harmonic changes within a given chord foundation. The virtuosic aspect of Schuman's composing style reaches full flower in the final Toccata, one of the great orchestral showpieces of the literature— and surefire with the right orchestra and conductor. In terms of orchestration, it is not the dazzling array of colors that creates the effect, but rather the fact that Schuman exploits the instruments of the standard modern orchestra to the hilt—and without resorting to outlandish performance techniques. A percussion legacy from his pop and jazz days turns up in the Toccata, namely the use of explosive snare-drum rim shots to drive the music along to its ferocious concluding climax.

Eugene Ormandy and the Philadelphia Orchestra undertook the first recording of the Third Symphony in 1951 (Columbia ML 4413). If the Fugue here lacked drive, the Philadelphians did brilliantly in the Toccata, taking the piece at a clip that would seem all but impossible for even that virtuoso body to negotiate successfully. The sound is rich, but unduly confined by the Academy of Music acoustic.

Leonard Bernstein's 1961 stereo recording with the New York Philharmonic, currently available as CBS MS-7442, suffers from the opposite problems in terms of sonics: an overly reverberant acoustic that tends to blur the major climaxes and dilute the impact of rapidly articulated rhythmic passages. Nevertheless, the reading as such does full justice to the work, and until such time as a digital recording is done under ideal acoustic conditions with a top-drawer orchestra and conductor, it seems pretty certain that the Bernstein recording will have the field to itself.

Hard upon Symphony No. 3 came No. 4, completed in the summer of 1941. This three-movement piece is tauter and less grandiose than No. 3, but boasts a slow movement of exceptional beauty. The finale uses the same theme as that in the Rondo-Variations of the Third String Quartet, but gets a wholly different treatment. The 1969 Louisville Orchestra recording under Jorge Mester (Louisville First Editions S-692) offers a well-intentioned performance, but the ensemble simply lacks the lung power and thrust necessary to convey the total essence of a thoroughly worthwhile score. An updated version by a full-strength virtuoso group is sorely needed.

The third 1941 score from Schuman's pen was his initial effort for band: *Newsreel (In Five Shots,*—essentially a lighthearted *jeu d' esprit* documenting in wryly humorous fashion ("Horse Race," "Fashion Show," "Tribal Dance," "Monkeys at the Zoo," "Parade") a film medium now part of the nostalgic past. Lukas Foss and the Milwaukee Symphony include the orchestral version of the score in a digitally mastered Pro Arte LP (PAD-102) of short twentieth-century American pieces: a good performance. For me, however, the work sounds dated and the music not from Schuman's top drawer.

The Concerto for Piano and Small Orchestra was finished in mid-1942 and premiered by Rosalyn Tureck at the 1943 Town Hall concert. It had to wait until 1979 for its first recorded performance (Turnabout TV 34733)—a lively one by soloist Gary Steigerwalt and the MIT Symphony Orchestra under David Epstein. The opening movement finds the jazz element more prominent than usual—perhaps because the work grew out of an early discarded effort. The slow movement is one of those still-waters-run-deep affairs found initially in the Third String Quartet and which have become stylistically an integral part of the Schuman idiom. The finale combines elements of both fugue and chorale, together with something of the bouncy, jazz-like ambience of the opening movement. A major masterpiece, perhaps not; but well representative of the youthful Schuman.

Secular Cantata No. 2—*A Free Song,* to text by Walt Whitman—was the major work of 1942, and was premiered by the Harvard Glee Club and Radcliffe Chorale Society with the Boston Symphony Orchestra under Serge Koussevitzky. Whereas the Third Symphony was accorded the first New York Music Critics Circle Award for best new work of the 1941-42 season, as well as the 1950 Walter W. Naumburg Foundation Music Composition Award (which partly financed the Ormandy/Philadelphia Orchestra Columbia LP), *A Free Song* in 1943 won the first Pulitzer Prize to be awarded in the field of music. The work has yet to be recorded.

The lines from Whitman's *Drum-Taps*—the urgent "Long, too Long America," the battlefield elegy "Look Down Fair Moon," and "Song of the Banner at Daybreak" are given the full polyphonic treatment but with immense dramatic impetus, and with the music brilliantly intensifying the visual imagery of the final section. This is patriotic music at its best and deserves long-overdue attention from the powers that be in the recording industry's Artists and Repertoire departments.

With 1943 came a period gradually leading to a closing out of what was beginning to be stylistically too predictable in Schuman's work, and movement toward a more intense, complex, and harmonically flexible musical language —a process of growth rather than any stylistic volte-face. *Prayer in Time of War,* premiered by Fritz Reiner in Pittsburgh in 1943 as *Prayer 1943* (I talked Schuman into changing the overtly topical title after Leopold Stokowski's December 1943 performance with the NBC Symphony), like *A Free Song,* reflected anxieties and resolves of the darkest days of World War II. The music follows a slow-fast-slow pattern —the slow parts in brooding, elegiac vein, the fast central section cast in the combination of declamation and nervous speech-rhythm that had become a Schuman trademark. When it is performed as Stokowski did it in 1943, the score is an arresting one even if not a Schuman masterpiece. The 1972 Louisville Orchestra recording under Jorge Mester (Louisville First Editions S-721),

though fuller in sonority than the 1969 Fourth Symphony taping, still lacks the requisite drive and intensity to convey the music's message effectively.

Following the sensation created by the Third Symphony in 1941, G. Schirmer's Director of Publications, Carl Engel, who had early published the choral/orchestral *Prologue,* decided that Schuman would become Schirmer's primary contemporary American composer. In exchange for first-refusal rights on all unpublished or future works, Engel arranged for Schuman to receive a monthly stipend as an incentive for more composing and less teaching. A measure of the deep affection that grew up between the publishing veteran and the young composer is the gem-like 1943 solo-piano *Three-Score Set,* sixty elegantly turned measures in three contrasting sections composed for Engel's sixtieth birthday. Hungarian pianist Andor Foldes included the *Three-Score Set* in his 1947 American piano-music collection issued by Vox in 78 rpm (Vox album 174). A first LP recording by Richard Carpenter appeared on the lesser-known Educo label (3105) in the 1960s. However, the currently available 1976 Vox Box (SVBX-5303) comprising Volume 2 of its "Piano Music in America" series offers an eminently satisfying and beautifully recorded interpretation by Roger Shields.

The end of July 1943 saw Schuman's fulfillment of a commission from the Koussevitzky Music Foundation, this in the form of a symphony for strings, the Symphony No. 5. Its three-movement, seventeen-minute span embodies the most highly concentrated essence of Schuman's early style.

The opening movement is highly motoric, the jagged thematic contours and sharply accented rhythmic figures bearing something of a family resemblance to the fugue subject in Symphony No. 3. While canonic textures play a major role, there is a liberation from Baroque procedures in terms of formal structure. The slow movement opens with the same phrase that begins the middle section of the *Three-Score Set* for piano, but then takes a course deriving in part from elements of the symphony's opening movement. The expressive content is both tenderly elegiac and intense at the work's point of final climax. The free-rondo finale represents a kind of apogee of Schuman's speech-rhythm idiom—it is definitely a fasten-your-seat-belts kind of piece, working up to its peroration via a wonderfully exuberant kind of boogie-woogie string-bass figure. From the standpoint of flawless amalgamation of substance and form, the *String Symphony* stands for me among the most perfect of Schuman's works.

There have been three recordings, all excellent from the standpoint of performance. Edgar Schenkman, then head of the conducting department at Juilliard, where Schuman had meanwhile taken over the presidency, conducted a 1947 recording for Concert Hall Society, issued initially in 78-rpm format (album A-11), then on LP (CHS-1078). The symphony was later performed by

William Steinberg and the Pittsburgh Symphony Orchestra as part of the 1952 Pittsburgh International Festival of Contemporary Music sponsored by ASCAP. This public performance was one of two discs issued by Capitol Records from the festival (Capitol P-8212). ASCAP itself undertook limited distribution on its own label of discs documenting most of the festival events.

Leonard Bernstein and the New York Philharmonic tackled the *String Symphony* for Columbia in 1966, and the resulting recording (CBS MS 7442) stands as one of Bernstein's finest interpretive achievements and is a marvel of virtuoso playing on the part of the Philharmonic's string section. The sound is considerably better defined and fuller-bodied than that of the 1961 Schuman Third Symphony performance with which it is paired.

The latter part of 1943 saw Schuman for the first time turning for source material to the music of another composer—in this instance, New England's colorful and popular composer of the American Revolutionary era, William Billings. On February 17, 1944, Artur Rodzinski and the New York Philharmonic premiered the *William Billings Overture,* wherein Schuman carried off a brilliant treatment in his own style of the militant "Be Glad Then, America," the tender round "When Jesus Wept," and the famous marching hymn "Chester." The score was published by G. Schirmer. Schuman was, however, not satisfied with what he had done and subsequently (1956) recast the *Billings Overture* into the three separate movements comprising *New England Triptych*—which was to become the most recorded of his scores.

No major works were completed during 1944, though the early part of the year was marked by a first film score, commissioned by the Office of War Information for its documentary *Steeltown*. Carl Engel's sudden death led to an invitation to become his successor as G. Schirmer Director of Publications, which position Schuman assumed at the end of the 1944–45 academic year.

The protean impresario–popular song composer Billy Rose had all kinds of ambitious theatrical schemes afoot in 1944, the most famous being the revue *The Seven Lively Arts.* Cheek by jowl with Cole Porter songs, there was to be a specially commissioned ballet sequence composed by Igor Stravinsky to choreography by Anton Dolin *(Scènes de Ballet),* as well as a work commissioned from William Schuman that was played at the show's Philadelphia preview at the Forrest Theater, November 24, 1944, under Maurice Abravanel. On December 15 and 17, Fritz Reiner in Pittsburgh did the full orchestral version. Schuman later changed the original title, *Sideshow,* to *Circus Overture.*

A more lasting consequence of the 1944 Billy Rose connection entailed the composition of music for a projected Margaret Webster production of Shakespeare's *Henry VIII* under the Rose aegis. A *Te Deum* for mixed choir *a cappella* was composed to accompany the coronation scene. (A 1958 recording by

the Washington University Choir under Don Weiss for the no-longer-active Aspen label has yet to come my way.) More significant, in a way, was the three-minute song, *Orpheus with His Lute,* that was to serve as the germ for the later (1961) *A Song of Orpheus* for cello and orchestra and for *In Sweet Music* for mezzo-soprano and chamber ensemble (1978). The song itself has been beautifully rendered in a 1978 Turnabout album, "Twentieth-Century Music for Voice and Guitar" (TV 34727, deleted), by Rosalind Rees accompanied by guitarist David Starobin.

The big musical task for the latter part of 1945 was the fulfillment of a commission from Ballet Theatre for a score to be choreographed by Antony Tudor. The result was *Undertow,* a visually and musically haunting ballet built dramaturgically around an urban tragedy—a series of events growing out of alienation from earliest childhood and repeated traumatic events that eventually lead the protagonist to a brutal sex murder. The scenario is as timely now as it was on April 10, 1945, when Antal Dorati conducted the world premiere. The Choreographic Episodes, constituting the concert version, were performed at Los Angeles under Alfred Wallenstein the following November 29.

Undertow is perhaps the most overtly lyrical of all Schuman's major scores; and needless to say, its dramatic aspects range from the joyous (the young bridal couple) and funny (the street-corner hymn-tune treatment—in its "drunken" version) to the immensely poignant and, eventually, bloodcurdling (the climactic murder). The motivic transformations of basic thematic material heard at the start are altogether masterly throughout the score; and in the closing pages, following the murder, the speech-rhythm music scored for strings, winds, timpani, and snare-drum rim shots in varied combinations stands as the equal of any of the more scarifying musical episodes to be heard in television's "Twilight Zone" series. The first recording of the *Undertow* Choreographic Episodes is something of a unique documentation, inasmuch as Schuman participated for the first and only time as orchestra conductor.

The entire undertaking had a dual origin, the mainspring of which was the decision in 1948 taken by Mayor Charles P. Farnsley of Louisville and conductor Robert Whitney to streamline that city's orchestra to a topnotch group of fifty players and to stake its future success on a yearly commissioning program of contemporary works from all over the world. Among the early commission recipients was William Schuman, who was asked to write a "dance concerto" for Martha Graham—*Judith,* of which more anon.

Few among the composing fraternity were more aware than Schuman of the importance of recording as a means of both documenting and sustaining interest, potentially at least, in new music. In 1950, I was heading up a relatively newborn classical-recording program for Mercury Records and exploring possibilities for a symphonic-recording pro-

gram based in the United States rather than Europe. Schuman and Farnsley-proposed the idea of a first Louisville Orchestra recording, this in connection with the forthcoming December 1950 first New York performance of *Judith*. The fact that the Louisville Orchestra stood ready to subsidize the entire project made it that much more attractive.

Which brings us to another aspect of the undertaking in question: a memorable rehearsal a few years earlier of the NBC Symphony Orchestra under Stokowski, preceding a broadcast of December 12, 1943—the work at hand being Schuman's *Prayer in Time of War* (at that time titled *Prayer 1943)*. It was plain to me, then present as a scriptwriter for the NBC Symphony, that the tempos were decidedly on the slow side for the agitated middle section. I tactfully suggested that the composer be invited to sit in on the dress rehearsal, which was readily agreed to.

The piece was run through and Schuman was asked to comment, at which point Stokowski asked Schuman to run the orchestra through the score—which he did with both trepidation and aplomb, being primarily a choral, not an orchestral, conductor. This time, of course, the tempos were the composer's own and the orchestra execution flawless—the result being, on the broadcast, a superb reading under Stokowski that was a virtual carbon copy of what Schuman had accomplished.

When in the early fall of 1950 the matter of a work to pair with the *Judith* recording came up, I suggested the *Undertow* ballet score, with Schuman as conductor. Mercury engineers C. Robert Fine and George Piros, with yours truly, bundled themselves and Ampex recording equipment, plus a single Telefunken U-47 condenser microphone, into a station wagon and headed for Louisville on a cold late-November day, and shortly thereafter set up in the small but acoustically very "live" Columbian Auditorium there.

Regrettably—though the orchestra performed with a will—the results of that first taping left something to be desired from the standpoint of polished execution, especially in the very difficult and exacting *Judith* score. So it was decided to try again immediately after the Louisville's December concert in New York, using the facilities of Reeves Sound Studio, the acoustical deficiencies of which for recording symphony orchestras had to be compensated for with a touch of artificial reverberation (via a disused lavatory). If the sound was not the greatest, the musical results passed muster, and they were issued as Mercury MG-10088 (deleted)—the first of Mercury's single-microphone orchestral recordings, the technique of which was to achieve definitive vindication four months later in Chicago with the landmark recording of the Mussorgsky/Ravel *Pictures at an Exhibition,* Rafael Kubelik conducting.

In 1953 a second recording of *Undertow* appeared, with Joseph Levine conducting the Ballet Theatre Orchestra (Capitol P-8238, reissued in 1966 as Capitol HDR-21004 in a three-disc

"Modern American Ballet" anthology [deleted] along with scores by Copland, Gould, Bernstein, and George Antheil). The performance is excellent, if somewhat over-reverberantly recorded. The recording is currently available as New World NW 253—a most welcome circumstance, but one that in no way obviates the necessity for a new state-of-the-art digitally taped realization. *Undertow,* for me, stands as a benchmark representing the close of Schuman's first major creative period.

A Bio-discography of William Schuman, Part 2

by David Hall
Ovation
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Two major works, looking toward further development of William Schuman's musical discourse, came into being in 1947. The first was *Night Journey,* a somber score composed for Martha Graham's choreographic evocation of the Oedipus tragedy as experienced in soul of Jocasta, his mother. Together with the by-now-familiar Schuman long-lined melody and rhythmic device, we have added complex chromatic textures and intensified nervous energy in rhythmic figurations.

Scored for the Martha Graham Dance Company's limited resources of single winds, modest string body, and piano, the result as heard in the 1981 concert version, excellently recorded by the Endymion Ensemble in the spring of that year under Jon Goldberg (CRI SD 500), is to my ear somewhat less than satisfying—unless one can call to memory Graham's extraordinary visual realization. For myself, I would wish that the concert version had made use of an expanded orchestral palette.

Some indications of a trying transition in progress are evidenced by the fact that it took more than a decade for Schuman to put into final shape the Violin Concerto (1947) that had been commissioned by Samuel Dushkin, whose name had hitherto been associated with Igor Stravinsky's Violin Concerto (1931) and *Duo Concertant* (1931–32). It was not Dushkin but Isaac Stern who premiered the original version of Schuman's concerto on February 10, 1950, with Charles Munch and the Boston Symphony. Stern, with the Juilliard Orchestra under Jean Morel, was later heard, February 26, 1956, in a revision that included a newly composed slow movement. Finally, Schuman hit upon a two-movement structure. The now-definitive score was premiered by Roman Totenberg at the Aspen Music Festival on August 9, 1959, with Izler Solomon conducting. The concerto represents Schuman at his most dramatic and virtuosic to date from the standpoint of elements both of display and exploitation of lyrical thematic substance against a complex polyphonic and rhythmic orchestral fabric. The 1970 recorded performance for Deutsche Grammophon (2530 103) by Paul Zukofsky and the Boston Symphony under Michael Tilson Thomas is a real stunner on ail counts, and it is a matter of real regret that, as of mid-1985, it is no longer listed in the Schwann catalog.

What was to have been a relatively lightweight work in fulfillment of a commission from the Dallas Symphony Orchestra League turned out in fact to be the most formidable of all the William Schuman symphonies: the Sixth. Completed on the last day of

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1948, this six-part work—played without pause—was first heard with the Dallas Symphony under Antal Dorati on February 27, 1949. In terms of stylistic range, extremes of dynamics and color, contrapuntal and rhythmic virtuosity, and general demands made on the executant capacities of the orchestra, there is nothing quite like this work in the annals of mainstream American symphonism. Prominent throughout much of the score is the chromatic coloration that had come into Schuman's work with *Night Journey* and what I like to think of as "change ringing" of the internal elements of chords that serve as main girders of the musical structure.

The dramatic impact of the piece can be described only as shattering; and on the evidence of its first New York performance, November 13, 1951, with Eugene Ormandy and the Philadelphia Orchestra, it was one of the very few times that this author heard that august organization ever appear to falter in terms of perfect execution. None of this shows, however, in their 1953 monophonic recording done for Columbia and currently available on Columbia Special Products AML-4992. Another version of this same magnificent performance is available on CRI's SD 477. The sound is state-of-the-art mono, with CRI's stereo reprocessing kept to an unobtrusive level. Even so, this is a work that not only needs, but demands, a 1980s digital taping under ideal acoustic conditions along with the highest standard of orchestral conducting.

The genesis of *Judith* (1949), Schuman's next big score, already has been touched on. It is a solo "concerto" for Martha Graham evoking the famous Judith/Holofernes tale from the Apocrypha and celebrating with a savage majesty the triumph of womanhood over the forces of evil and of death. If the Sixth Symphony may be called the red giant among Schuman's major works, *Judith* in its intensity of utterance and the sheer compression of its elements (line, rhythm, and structure) can be called a white dwarf. There is in some respects less overt display than in the Sixth Symphony, and considerably more density of chromatic texture. The chordal "change ringing" with which the work opens remains perhaps the most tellingly effective example of Schuman's use of this device—first encountered in the pages leading to the climax of the chorale movement of the Third Symphony.

Because *Judith*'s musical structure is very much of a piece, and moves relentlessly from start to finish with no real rest points, pacing and exactitude of execution present a major challenge to conductor and orchestra alike—especially in those pages where a long-lined main melody or contrapuntal treatment thereof is crosscut with irregularly accented brass interjections.

Judith has had three recordings. First came the 1950 Louisville Orchestra performance (Mercury MG 10088) conducted by Robert Whitney immediately following its New York Carnegie Hall debut in December—wherein Martha

Graham, Whitney and the orchestra, and Schuman received a standing ovation (the work had premiered in Louisville on January 4, 1950). Second was a 1960 re-recording by Whitney issued in mono as part of the Louisville First Editions series (604, deleted). Third was the 1983 taping for CRI (SD 500) with the Eastman Philharmonia under David Effron. The first recording still has the highest quotient of crackling energy and dramatic impact, despite any sonic deficiencies. The second Whitney performance may be passed over quickly as being taken at such a fast pace that the dynamism of the piece becomes sadly diluted. The CRI is a handsomely recorded stereo realization, not quite as gripping musically as the 1950 Louisville taping but certainly the recorded performance in which the totality of the score in both its linear and vertical dimensions may be heard to full effect.

Between 1950 and 1955, when Schuman's activities in consolidating his curriculum and performing-arts reforms at the Juilliard School under his presidency were at their peak, no orchestral blockbusters emerged from his work studio. From 1950 came a highly effective band score, *George Washington Bridge,* which received a fine recorded performance by Fredrick Fennell and the Eastman Wind Ensemble that was last available on the Mercury "Golden Import" series as late as the mid-1970s (SRI 75086).

Of considerably more significance was the Fourth String Quartet commissioned by the Elizabeth Sprague Coolidge Foundation and premiered at the Library of Congress by the Hungarian Quartet on October 28, 1950. Its slow-fast, slow-fast sequence of four movements is taut, uncompromising fare and as demanding for string quartet ensemble as the Sixth Symphony is for orchestra. (The two final movements were to receive expanded reconsideration in 1962 as the third and fourth movements of the Eighth Symphony.)

The only recording of the Fourth String Quartet has been that by the Juilliard String Quartet, dating from 1952, issued as Columbia ML-4493 early in that label's "Modern American Music" series. Conceived and scored the way it is for the very limits of executant possibility within the framework of mainstream instrumentation, even Schuman's chamber music needs acoustic elbow room—which unfortunately it does not get in the otherwise brilliant reading by the Juilliard ensemble.

Schuman's one operatic effort, *The Mighty Casey,* based on Ernest L. Thayer's famous poem *Casey at the Bat* of 1888, occupied him and his librettist, Jeremy Gury, for the better part of two years. What I heard at the Hartt College of Music in Hartford in the course of its world premiere, May 4, 1953, under Moshe Paranov, was delightful in its mixture of the populist and the musically sophisticated; but I confess to be unconvinced of the work's viability as a live stage vehicle. Possibly some of the many "workshop" productions across the country have come off better; and certainly I can see possibilities in a

delightful television treatment either with actors or, better yet, as an animated feature.

At all events, a concert version under the title *Casey at the Bat* was prepared in 1976 and performed on April 6 in Washington, D.C., with Rosalind Rees, Robert Merrill, and the Westminster Choir with the National Symphony under Antal Dorati. Oddly enough, the only commercially recorded documentation of the score is a highly abridged version issued in 1980 on cassette for use with filmstrip by Educational Audio Visual, Inc., of Pleasantville, New York. The singing roles are assumed by Ms. Rees as Casey's girlfriend, Merry, Richard Muenz as the Centerville Catcher, Brian Phipps as the Umpire, Walter Richardson as the Mudville Manager, and Jay Willoughby as the Watchman. The choral forces representing the fans are the Long Island Symphonic Choral Association and Orchestra conducted by Gregg Smith, augmented by the Cornell University Wind Ensemble under Marice Stith. Schuman himself does the connecting narration, reading from the Thayer poem. The whole affair comes off in very lively fashion, with sound interrupted here and there by the activating signal for the filmstrip frames. Since one side of the cassette is set up for an automatic filmstrip mechanism and the other (with the same music) for manual use, we get only twenty-six minutes of music out of what is a forty-minute score in its concert version—too bad!

Schuman's first extended work for solo piano came as the result of a commission for the Golden Anniversary of the national music organization Sigma Alpha Iota, and consisted of a twenty-four-minute cycle of five contrasting and germinally interlocked movements. A chamber-orchestra version also was prepared, and was danced to Martha Graham's choreography under the title *Voyage* at New York's Alvin Theatre on May 17, 1953. Schuman not only adopted the dance title for the published music, but added individual movement titles: "Anticipation," "Caprice," "Realization," "Decision," "Retrospection." Lillian Steuber played the piano premiere on August 18, 1953; and Beveridge Webster, following the first New York performance the next spring, recorded *Voyage* as part of Columbia's "Modern American Music" series (Columbia AML-4987).

The slow movements, particularly "Realization" in its use of silence as a major musical element, are particularly impressive and, for me, anticipate areas of musical discourse that Schuman would explore to a truly significant degree in the late 1950s and through the 1960s. The Beveridge Webster recorded performance was a good one but no longer available—and this music deserves a state-of-the-art realization. Perhaps the announced Etcetera autumn release, with pianist Bennett Lerner, will fill the bill.

In 1955 Schuman was recipient of the first commission given directly by an agency of the American government for a symphonic work—in this instance, from the State Department for the U.S.

National Committee for UNESCO. The result was *Credendum: Article of Faith,* a seventeen-and-a-half-minute orchestral blockbuster. The initial "Declaration" —ferociously proclamatory and canonic in much of its texture—scores winds, with string-bass support, and a percussion section augmented by the full range of metal from the highest end of the spectrum to a large metal plate, tam-tam, and deep bells. The central chorale is by turns hymnic, impassioned, and elegiac. The Finale brings to bear in fullest measure the entire armamentarium of Schuman's symphonic language: virtuosic speech-rhythm patterns; agile polyphony exploiting the opening "call" motive of the work; and sheer kinesis in terms of pace and dynamics that sweeps all before it. For sheer sonic *frisson,* the score of *Credendum* remains unsurpassed in the composer's output. Happily, the 1956 Columbia mono recording (ML-5185) with Eugene Ormandy and the Philadelphia Orchestra stands as the most brilliant and best recorded of his several outstanding Schuman interpretations on disc. Following its deletion from Columbia's listings, CRI in 1973 came through with a stunning reissue in rechanneled stereo (SD 308); but it is now available only on cassette (CS 308).

The year 1956 yielded no score from Schuman's pen to compare with *Credendum,* but, on commission from André Kostelanetz, he did rework and elaborate the materials of his 1943 *William Billings Overture* into the three separate movements of *New England Triptych.* In addition, he took the "Chester" portion and expanded it beyond the orchestral version into a very considerable and effective band piece, as the *Chester Overture.* At one point the orchestral work was available in five different recorded versions—all of them excellent. But as of mid-1985 *New England Triptych* is available only in the 1964 Howard Hanson/Eastman-Rochester Symphony version (Mercury SRI 75020) and in the original 1958 mono Columbia with Kostelanetz and the New York Philharmonic now available on Columbia Special Products (91AO2007), while the band overture is to be had with the Cornell University Band under Marice Stith (Cornell University 10).

Unrecorded are two other works from 1956: the *Rounds on Famous Words* for *a cappella* chorus—"Health," "Thrift," "Caution," "Beauty"—to which a fifth, "Haste," was added in 1969; and a brief but touching solo song setting of Langston Hughes' "The Lord Has a Child" (" . . . and the child is me"), which was also arranged for chorus. As with the 1944 *Orpheus and His Lute,* this piece was to serve as point of departure for a major orchestral score, the 1981 *American Hymn.*

Three Piano Moods—"Lyrical," "Pensive," "Dynamic"—was premiered on December 2, 1958, by Joel Rosen. In all probability the most important consequence was Schuman's reworking of the middle movement for strings as the *Cantabile intensamente* third movement of the Seventh Symphony in 1960.

It is an earlier 1958 work, however, that stands out on its own: *Carols of Death,* unaccompanied choral settings of Walt Whiman's "The Last Invocation," "The Unknown Region," and "To All, To Each"—written by Schuman on commission for the Laurentian Singers of the upstate New York St. Lawrence University. Here are eleven minutes of the most concentrated eloquence, where each chord, each pause, each verbal enunciation carries its weight in relation to the whole as surely as with the strongest and most delicate spider's web. The profoundly mystical-elegiac outer pieces find contrast in the "Unknown Region" centerpiece, where the treatment of the word-rhythms on "Darest thou now, O Soul . . ." creates the very essence of suspense at the verge of "the other."

The magnificent Gregg Smith Singers recording of 1964, issued by Everest dubbed "An American Triptych" rounded out with Samuel Barber's *Reincarnations* and Aaron Copland's *In the Beginning,* has unfortunately been unavailable for almost a decade. Anyone lucky enough to track down the stereo (3129) or mono (6129) issues of this disc will have made a lucky strike indeed. It is only to be hoped that the tape will someday be reissued or that the Gregg Smith Singers will do a new recording in a comparably fine acoustic surround. To the best of my knowledge, this was the first Gregg Smith Singers recording, and for me it remains their finest—as well as the best recorded realization to date of any William Schuman choral work.

With the *Carols of Death* of 1958 and continuing through the next decade, the elegiac mood was to occur with increasing frequency in Schuman's work. The orchestral palette, which always had been one of great brilliance and power with its playing off of great blocks of orchestral timbre one against the other, became enriched by the use of the whole range of metal percussion not simply as coloristic device, but as an integral element of the tonal interweave. To a mode of musical discourse that already had achieved agility and strength in its resourceful use of contrapuntal technique was added intensive exploration of variation in its broadest-possible application. Significant also in the body of Schuman's later work is the reuse of materials from various other scores: Some have called this recycling; I would be inclined to call it reconsideration. In any event, in these canny and often brilliantly effective "reconsiderations" Schuman joins the company of many another major composer—from Monteverdi, Bach, and Handel to Mahler, Shostakovich, and Ives.

As the decade of the sixties opened, Schuman had accepted the invitation to assume the presidency of New York's Lincoln Center, effective at the beginning of 1962. More important from the creative point of view, he put to paper his Seventh Symphony, a dozen years after having achieved the notable No. 6. The four movements follow the slow-fast, slow-fast sequence of the Fourth String Quartet. The slow movements, dominated by string sonorities, are dark-

ly lyrical in their communicative essence, while the fast movements, imbued with the typically Schuman energy and athletic lines, make use, especially at the end, of the composer's expanded palette of orchestral sonority. The third movement, *Cantabile intensamente,* is, as already noted, a deeply affecting expansion of the second of the *Three Piano Moods* from two years earlier.

The recorded performance of the Seventh Symphony by Maurice Abravanel and the Utah Symphony Orchestra for Turnabout (TVS-34447) is done with conscientiousness and conviction, but I cannot escape the feeling that the fast movements would have come off with greater élan and power at the hands of a more virtuosic ensemble.

Schuman's first major foray into the potential of large-scale variation came a year later, when, in fulfillment of a Ford Foundation commission for the New York Philharmonic's first-chair cellist, the late Leonard Rose, he used his 1944 solo song setting of Shakespeare's *Orpheus with His Lute* as the basis for *A Song of Orpheus: Fantasy for Cello and Orchestra.* Not only is the melody itself one of singular loveliness, but the amalgam of lyrical richness and dazzling virtuosity achieved in this score places it as a splendid beginning in a line of mature works from Schuman's pen that are notable for sheer beauty and are shorn of the sometimes-overwrought rhetoric found in some of the earlier large-scale scores. The realization of the music by Leonard Rose and the New York Philharmonic under Leonard Bernstein (Columbia MS-6638, regrettably deleted as of this writing) stands, for these ears, as definitive.

A Song of Orpheus in 1978 assumed two other formats: a version for cello with chamber orchestra and a "reconsideration" scored for soprano, flute, viola, and harp—the latter to be heard on a lovely CRI disc of Schuman songs (SD 439) with Rosalind Rees and the Orpheus Trio (Paula Robison, Scott Nickrenz, Heidi Lehwalder). A particularly striking aspect of the vocal setting is Schuman's use, save for the final three movements, of phonetic syllables for the singer after the fashion of the early *Choral Etude* (1937).

For the 1962 opening of Philharmonic Hall (today's Avery Fisher) at Lincoln Center, on commission from the New York Philharmonic came Shuman's Symphony No. 8, the first two movements of which find the composer's muse in its grandest and most somber vein, using full resources of his expanded orchestral armamentarium.

The darkly restless opening movement with its recurrent tolling-bell sonorities leads into a slow movement of surpassing eloquence—funereal at first, then almost desperately impassioned. Though based in significant measure on the slow movement of the Fourth String Quartet, this new, symphonic view amounts to a virtual transfiguration. The finale takes the corresponding movement of the same quartet as a point of departure—and to the most brilliant and telling effect. On first hearing, the Eighth Symphony may seem somewhat forbid-

ding, but it wears increasingly well with repeated listening. The recorded performance by Leonard Bernstein and the New York Philharmonic (Columbia MS-6512; reissued as Odyssey Y-34140) is simply magnificent, but at this writing is no longer available—a situation that should be promptly remedied.

A commission from Broadcast Music, Inc., for its twentieth anniversary became in 1963 the occasion for a *jeu d' esprit* from Schuman that has since become a staple of the pops concert repertoire: *Variations on "America,"* arranged from Charles Ives' delightfully impudent organ piece from his teen years. Needless to say, Schuman tackled this assignment with both wit and brilliance. The half-dozen recordings once listed in the Schwann catalog are presently reduced to two: the 1964 Louisville First Editions disc (651, mono) with Robert Whitney conducting and the 1969 performance with Eugene Ormandy and the Philadelphia Orchestra on Columbia (MS-7289).

Following the Fourth String Quartet of 1950, no chamber music was forthcoming from the Schuman atelier until in 1964, the Elizabeth Sprague Coolidge Foundation (which had commissioned the quartet) requested a work to honor the one-hundredth anniversary of its founder's birth. *Amaryllis: Variants for String Trio*—based on John Hilton's 1652 round "Turn, Amaryllis, to Thy Swain"—was the result, wherein the potential of the old melody for variation treatment is explored to the outer limits of polyphonic, rhythmic, and harmonic possibility within the framework of mainstream twentieth-century musical procedure. At the first performance, at the Library of Congress, a delightful touch was provided at the close when three singers joined the New York String Trio to do the original version of the tune while the instrumentalists blended in both the old and new harmonic textures. A recording is still awaited.

Unrecorded and apparently unheard since its 1965 dance production is *The Witch of Endor,* the last of the Schuman scores composed for Martha Graham. In the catalog of Schuman's works, the music is listed as "withdrawn"; and it was interesting to note that I was unable to find any New York newspaper dance review that mentioned either score or composer.

The year 1968 was eventful for Schuman in a variety of ways, beginning with the intrusion of a heart problem in the spring, which forced on him rest and a reconsideration of professional and personal options, as well as creative ones. This, together with the stress of having to deal with funding problems at Lincoln Center, led Schuman to the decision to step down from the presidency, assuming the emeritus title. Creatively, however, 1968 saw completion of the Ninth Symphony (*Le Fosse Ardeatine)*—a three-movement score evocative of the composer's 1967 visit to the memorial at the Ardeatine Caves in Rome, where in 1944 the Nazis murdered 335 Italians in reprisal for a resistance attack that had claimed the lives of thirty-two German military. As Schuman put it, in a way

that has special relevance for the remembrance ceremonies this past spring for the victims of the Nazi concentration camps, "One must come to terms with the past in order to build a future; I am a foe of forgetting. Whenever my symphony is performed, audiences will remember."

The opening *Anteludium* is elegiac in character, beginning with a single unison line in octaves for violins and cellos, evolving into a texture dense in harmonic/polyphonic content and eloquent in effect. The central *Offertorium* is essentially life-affirming in its *Scherzando* quality but evokes impending tragedy at its close. The concluding *Postludium* is clearly an "In Memoriam," the final pages of which are devastating in their tragic import.

Eugene Ormandy and the Philadelphia Orchestra gave the first performance on January 10, 1969 (the work was commissioned in memory of the orchestra's longtime concertmaster and associate conductor, Alexander Hilsberg), and it was recorded for RCA shortly thereafter (LSC-3212). The performance is a fine one, but even in the excellent CRI reissue (SD 477), following the symphony's deletion from the RCA catalog, the sonics are less brilliant and effectively focused than in Ormandy's memorable recording of *Credendum* done for Columbia more than a dozen years earlier.

The difficult year of 1968, for all its creative fruits from Schuman's pen, was to give rise to yet another elegiac score. The New York Philharmonic in celebration of its one-hundred-twenty-fifth season had requested a new Schuman work, and what he and conductor Leonard Bernstein had planned as a festive piece became a deeply affecting *Evocation for Oboe, Brass, Timpani, Piano, and Strings*—or *To Thee, Old Cause*—in memory of the deaths by assassination of Dr. Martin Luther King, Jr., and Robert F. Kennedy. While there is piercing poignance in these pages, there is fierce defiance, too, as the music calls to mind Walt Whitman's

> Thou stern, remorseless, sweet idea
> Deathless throughout the ages, races, lands,
> . . . . .
> Thou seething principle!

First-desk oboist Harold Gomberg, with Leonard Bernstein conducting the New York Philharmonic, achieved a peerless recorded performance on the Columbia label (MS-7392), regrettably no longer available.

The years from 1969 to the present day find, along with an elegiac note and the compassion prominent in so many of Schuman's scores of the preceding decade, a return of the affirmative spirit, but tempered; a more frequent element of lyrical sweetness, but never sentimental or cloying; and a return from time to time of the populist element found in the scores of the 1930s and 1940s.

A 1969 commission from the Friends of Ben Shahn for a work to honor the

memory of the recently deceased artist-illustrator produced from Schuman the *Canticle for Orchestra*—or *In Praise of Shahn*—which despite its "In Memoriam" purpose is in reality a life-celebrating piece. The opening pages up to the point of entrance of the orchestral strings use, virtually intact, the *Anniversary Fanfare* that had been put to paper contemporaneously for the one-hundredth anniversary of New York's Metropolitan Museum of Art. In any case, *In Praise of Shahn* is a splendidly effective work, with a slow movement typifying Schuman's lyrical polyphony at its best and closing with a brilliant and extended celebratory episode in the composer's best upbeat fashion; that is to say, with almost literally "all the bells and whistles." Sad to say, the scintillating recorded performance with Bernstein and the New York Philharmonic (Columbia M-30112), which premiered the work on January 29, 1970, is not currently available.

Anniversary Fanfare, by the way, had its first performance on April 13, 1970, with a brass and percussion group conducted by Frederik Prausnitz. The Metropolitan Museum subsequently issued it on their single-sided "Centennial Fanfares" LP (AKS 10001), recorded in a rather tight acoustic surround that included along with the Schuman piece fanfares for the anniversary occasion by Virgil Thomson, Aaron Copland, Walter Piston, and Leonard Bernstein.

The years 1971–73 saw Schuman returning creatively to one of his first loves: choral composition. Lincoln Center commissioned for its 1972 International Choral Festival the *Declaration Chorale,* an eight-minute work to Walt Whitman text that remains as yet unrecorded. In a lighter vein, comparable in spirit to the *Five Rounds on Famous Words,* came the *Mail Order Madrigals,* composed to advertising blurbs from the 1897 Sears-Roebuck catalogue. These were recorded in splendid fashion by the Gregg Smith Singers as part of the still-available Vox Box anthology "America Sings," Volume 5 (SVBX-5354).

In 1973, "Amaryllis" of the *Old English Rounds* plus three others—"Great Tom Is Cast" (attributed variously to Henry Aldrich and, in the *Penguin Books of Rounds,* to one M. White), the anonymous "Who'll Buy Mi Roses," and "Come, Follow Me" by John Hilton— were not only set by Schuman for women's chorus under the collective title *To Thy Love,* but they became the basis for the *Concerto on Old English Rounds* for viola, women's chorus, and orchestra, which was commissioned from Schuman by violist Donald McInnes, winner of the 1972 Ford Foundation Competition, and premiered by him with the Boston Symphony on November 29, 1974.

As in the *Amaryllis* string trio variants of 1964, in the concerto Schuman blends Jacobean and twentieth-century harmonic textures and rhythms into a wholly intriguing tonal web and tapestry. Its five movements with women's chorus functioning in both the foreground interludes and as background of inter-

woven texture—the solo viola withal assuming both the role of virtuoso and lyrical singer—add up to a virtual mini-concert. This is a delightful, entertaining and, at times, moving score and it is a real shame that the Columbia recording (M-35101) with the original participants —McInnes, the Camerata Singers, and Leonard Bernstein conducting the New York Philharmonic—was allowed to go out of print.

For the U.S. Bicentennial, on commission from the National Symphony Orchestra, Washington, D.C., Schuman composed his Tenth Symphony, subtitled *American Muse,* and as yet unrecorded. Its three movements amount to a veritable *summa summarum* of Schuman's unique idiom of orchestral discourse as it has developed through the years, beginning with a fiery "intrada" somewhat after the manner of *Credendum,* then proceeding to the heart of the score—a *larghissimo* slow movement in predominantly reflective vein—and concluding with a finale by turns jubilant and reflective. Underlying the whole work is a motive from *Pioneers!,* a 1937 Schuman setting for *a cappella* mixed chorus. The very end of the Tenth Symphony is like everybody's dream of a super-fireworks display finale.

Schuman is encountered in his most piercingly elegiac vein in his 1975 *The Young Dead Soldiers: Lamentation,* for soprano, French horn, eight woodwinds, and nine strings, set to Archibald MacLeish's World War II poem of the same title. The import of both poem and music in the context of Vietnam is clear. Rosalind Rees with the White Mountains Festival Orchestra under Gerard Schwarz has recorded this music beautifully as part of the CRI album (SD 439) that also includes her performances of *In Sweet Music* (1978) and Schuman's only song cycle, the touching *Time to the Old: Three-Song Set on Words of Archibald MacLeish,* completed in 1979—the poems being "The Old Gray Couple," "Conway Burying Ground," and "Dozing on the Lawn."

The same year saw completion of Schuman's third work composed specifically for New York Philharmonic first-desk soloists—in this instance, *Three Colloquies for French Horn and Orchestra,* which was premiered on January 24, 1980, by Philip Myers, with Zubin Mehta conducting. Just as the typescript for this article was reaching completion, New World Records surprised us with a commercial release (NW 326 performed by the original participants—derived in part from recording sessions and in part from the concert (the latter derivation is most evident in the final movement). At all events, the performance is a stunner and gorgeously recorded.

"Rumination," "Renewal," and "Remembrance" are the titles of the three movements, which take as points of respective departure the opening movement of the Eighth Symphony with its tolling bell-like chords, the *Offertorium* from the Ninth Symphony, and

the discarded slow movement from the first version of the Violin Concerto. In every instance, the new treatment of the music at hand amounts to a total reconsideration, brilliantly conceived for the soloist in its canny alteration of timbres via the use of stopped and open notes and in its challenging skips and passagework. For all the glistening metal-percussion coloration in the earlier movements, it is "Remembrance" that for me remains the most haunting—bittersweet for the most part but concluding with pages of a loveliness that recalls similar passagework at the close of the slow movement of the Fourth Symphony.

American Hymn: Orchestral Variations on an Original Melody, of 1981, premiered by the Saint Louis Symphony under Leonard Slatkin on September 24, 1982, is the latest of the works in the current William Schuman catalog and, for sheer direct appeal and beauty of mind, it stands for me among his very finest achievements. Nevertheless, these immediately attractive outward attributes signify not the slightest diminution of Schuman's immensely agile and flexible musical craft. As for the orchestral texture and coloration, it has never been more rich and subtle. As noted in connection with the late works, the populist note is given play here—most prominently in the third of the work's six uninterrupted sections. The "Original Melody" is Schuman's 1956 solo song to Langston Hughes' "The Lord Has a Child," which in its first full appearance here on cornet assumes a touchingly wistful quality. This is a marvelous piece, and Leonard Slatkin and the Saint Louis Symphony Orchestra, which commissioned the work for the orchestra's centennial, give it a most loving performance, with the benefit of superlative digitally mastered sonics, on Nonesuch Records (D 79072).

Among the latest works penned by Schuman are two substantial *a cappella* choral pieces for mixed voices: *Perceptions,* comprising eight settings from Walt Whitman texts ("Thought," "Beautiful Women," "To Old Age," "Each of Us," "To the States," "A Farm Picture," "Whoever You Are," "To You"); and a work called *Esses,* which takes its name from the fact that each of its four sections begins with the letter "s" ("Suggestions," "Serenata," "Stillness," "Singaling"). *Perceptions* was first performed by the Gregg Smith Singers on January 9, 1983. *Esses* bowed earlier, on November 13, 1982, Lawrence Doebler conducting the Ithaca College Choir. These two 1982 compositions have not yet been recorded.

In fifty years of active creative work, interlarded with a remarkable career as educator, administrator, and general gadfly to the cultural/philanthropic establishment, William Schuman has produced a body of composition whose eloquence and largeness of scope, in terms of symphonic output at least, stand among the peaks of twentieth-century music in this country, and which can hold its own—and better—in international company.

Announcements of Schuman perfor-

mances this season indicate that seventy-fifth-birthday tributes for the composer are forthcoming in the form of performances of his major works in New York and many other American cities.

It is to be hoped that a comparable effort will be made both to bring back into general circulation the best of the previous recordings of his works that are presently unavailable and to give us new recordings of those lacking adequate sonic documentation as well as first recordings of those—in the choral area particularly—that have had no representation on disc whatever.

Popp Art

by Deborah Seabury
Opera News
August 1985

Lucia Popp swung through the heavy revolving door of Munich's Hotel Vier Jahreszeiten with a broad smile, and her pale eyes swept the lobby with interest. Windblown and suntanned, in a full, textured beige skirt and openwork T-shirt, a slender gold chain around her ankle, she looked almost too natural for a Kammersängerin and recipient of the Silver Rose of the Vienna Philharmonic.

She flopped down in a deep leather chair and fluffed out her midlength, honey-blond hair. "I came by bicycle," she half-apologized. Just back from a month's enforced rest by the sea, after a persistent bronchitis forced her to cancel her Carnegie Hall recital and several Munich performances last spring, the Czechoslovak soprano appeared radiantly healthy, easily ten years younger than her middle forties.

We conversed in German, which she speaks fluently, along with Slovak, Czech, and Russian. (She also speaks English, "some" Italian, and "really very little" French.) In curious contrast to her warm physical manner, Popp displayed and unexpected reticence. Time and again she deflected questions about herself, protesting, "Can't we just talk about what I am doing?" Admitting she seldom grants interviews, Popp seemed to grit her teeth in the face of an unfamiliar experience.

Though she has performed in all the world's major opera houses, the soprano has appeared surprisingly little in the U.S. She sang the Queen of the Night in *Die Zauberflöte* at the Met during its opening Lincoln Center season, returning as Sophie in *Der Rosenkavalier,* and much later as Pamina. She visited Washington, D.C., on tour with the Vienna State Opera. This November she will make her Lyric Opera of Chicago debut as Eva in *Die Meistersinger,* and she has given recitals and concerts around the country, particularly with the Chicago Symphony.

But Popp is best known to Americans through her vast and varied collection of recordings. With over seventy-five titles to her name, she may be the most recorded soprano today. "Peter says it's three and a half meters worth." She smiled with pleasure, reflecting on her achievement and, perhaps, on her current relationship with young tenor Peter Seifert.

She has recorded everything from German children's songs to Schubert and Strauss lieder, from Lehár to Wagner. A Mozart aria collection includes Cherubino's "Voi che sapete," Susanna's "Deh' vieni, non tardar," and the Countess's "Porgi amor." Complete operas include *L'Elisir d' Amore, Le Nozze di Figaro, Jenůfa,* and *Götterdämmerung,* plus the Mahler Second, Beethoven Ninth, and Haydn *Creation.*

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"Recording is a fraud, but I like it," Popp confessed. Asked to explain, she mentioned sound engineers, takes, splicing, and balancing, all of which enable her to record roles she would never be able to perform in a theater. Whether this is good or bad she leaves to others to decide. Popp thrives on new challenges, which the miracles of recording technology make available to her seemingly boundless energy.

The confinements of a recording schedule irritate her occasionally. "I would love to wake up in marvelous voice, call the conductor and say 'Let's do it today.' But of course you have no orchestra then." All in all, Popp accepts the recording situation on its own terms, refusing to compare it with live performing.

Where other artists complain about the long recording hours, the difficulty of revving up one's emotions to sing works out of sequence, the sterility of the studio compared with the rich costumes and sets of the stage, Popp merely shrugs her shoulders. "The only difference is that in recording you must be a little more expressive, a little intense vocally, because the visual is lacking."

Nor does she miss the audience. In opera they sit too far away to have real contact anyway. In a recital, by contrast, "you have to hold them in your hand, or else you look down and see them yawn and look at their watches, and you know they would rather be home." In a sense, recording is a relief from this preoccupation.

About this time, Popp looked at her own watch and wondered if we had not talked long enough. Just a bit longer, I urged, and she resigned herself to her predicament.

Lucia Popp was born in Uhorska Ves, a village not far from Bratislava, not far in its turn from the Austrian border and the influence of Austrian culture. Asked about her childhood there, Popp shook her head. "It was such a long time ago—why do you want to know about that?" After a pause, she gave in and smiled reflectively, "I grew up in the country. The first three or four years of my life, I went barefoot with the geese. That is why I love Munich so much. It is the only major city in the world where you can live surrounded by green in the middle of the city."

When she left high school, Popp considered many career alternatives before deciding to study acting at the Bratislava Academy. "I thought I would go either into teaching or into the theater, because they both have six weeks' summer vacation." She must then have remembered this summer's whirl of *Arabella, Der Rosenkavalier,* and *Die Meistersinger* in Munich, a *Figaro* recording, a recital, and Mahler Second in Edinburgh, recording the Mahler in London—for she halted and quipped, "Nobody told me about summer festivals!"

As a child, Popp sang in choirs and choruses but never took lessons. Later, in drama school, she acted in a Molière play that involved some singing. After the performance, a woman came backstage and said to her, "You have really

quite a nice voice, but you do not know how to sing at all. If you would like, I can teach you." So began Popp's first voice lessons.

Starting as a mezzo-soprano, her voice simply opened up one day, and Popp found herself singing in the stratosphere. She studied for four years and sang the Queen of the Night in Bratislava. Herbert von Karajan heard her and engaged her for the Vienna State Opera. Her career under way, she never needed a teacher again.

What about changes in the voice that come with maturity, the problems of new repertory, the development of bad habits, all the pitfalls that opera singers generally invoke with fatalistic gloom? Popp replied simply, "I had a very good technique from the beginning, and that was that." She also firmly believes that singing lieder "cleanses" the voice, and she carefully sprinkles recitals throughout her busy opera and recording schedules. Her motives are as much artistic as therapeutic.

So Lucia Popp's first major professional engagement was her debut as Queen of the Night at the legendary Vienna State Opera. She calls it "building the house from the roof down" —i.e., starting at the top. She praised every apsect of the Viennese theater, from stage management to wardrobe personnel. "Everything runs so perfectly there, you yourself must be perfect too. There is no time for anything else."

As a young singer, Popp had to test her new repertory in other cities, but she remembers one elderly member of the Staatsoper management who used to shake his head at her travels. "Why must you go to the provinces? What is Covent Garden? What is La Scala? You are singing in Vienna!" Popp quickly acknowledges her respect for the world's major opera houses, but her loyalty to Vienna is clear.

Was she under great pressure, with one major debut following another in those early years? "After Vienna, nothing was quite so frightening. Covent Garden was like a sanatorium in comparison. Everyone was so calm and steady. We rehearsed over and over. One night the stage manager arrived in a tuxedo, and that was the premiere—nothing out of the ordinary."

Lauded for her detailed, natural and moving interpretations of songs as well as opera heroines, Popp considers her renditions anything but definitive. "You may start with the poetry of Heine, which is harsh and angry, but the music of Schubert, softens it. Each person brings a personal understanding to the story. There is a Russian song called 'The King's Death.' It so happens that in Russian, as in Czech, you often call the beloved 'prince.' I had a long discussion with a coach once about this, because I said, 'It is a song about the beloved.' She said 'It is about the King.' So I said, 'But at the end, she will go and look into the gray eyes of her daughter, because they are like the eyes of the dead "king," her beloved.' "

Many of Lucia Popp's long-term artistic associations have paralleled personal relationships, with conductor

Georg Fischer in Cologne and Peter Jonas of the Chicago Symphony, now of the English National Opera. Without addressing her private life, we discussed the problem of relationships for the international singer, agreeing from the outset that they are extremely difficult. "An artist is perhaps—no, is certainly—egotistical. In order to have a relationship at all, either you must make many, many concessions or somewhere along the line you must learn that valuable little word 'no'." What exactly she meant by this remained unspoken, but Popp went on, "A young singer starts out very ambitious. O.K., so you get ahead. But along the way, you begin to set other priorities for your life. A person who stays very ambitious to the end is, I think, not fully mature."

Popp herself has admitted a desire to sing less opera and more concerts. When I asked why, she replied, "What is your favorite food? Well, after twenty-five years of eating it, wouldn't you like to try something different?" She flushed, immediately worried. "Now I have done something you must never do in America." At my quizzical expression, she whispered, "I made a reference to age." I pressed on: "You have reached the top of your field, covered an incredible span of repertory, sung in all the major theaters with the major conductors. What goals still lie ahead?"

"I still have many goals, of course. If you cease to have goals, I think you are already dead. But I will not tell them to you. Then if I did not achieve them, you might say . . ." she trailed off, caution struggling once again with her native exuberance.

Lucia Popp stood up suddenly, not quite abruptly. "Now, I am sure that you have enough," she insisted, her expression flooded with relief. On the contrary, I thought, we have only scratched the surface. But the emotions, memories and dreams lying below that surface constitute the source of Lucia Popp's remarkable artistry. Who can complain if she prefers to share them in the variety of personalities and sounds and languages she creates on stage and disc, rather than in the black and white of the printed page?

A Selective Discography

Bach: Cantatas. German Chamber Orch., Schreier. DG ARC-413000-1 (11) *St. Matthew Passion*. Dresden State Orch., Schreier. Philips 412527-1 (3)

Beethoven: *Fidelio*. Vienna Phil., Bernstein. DG 2709082 (3)

Brahms: *Ein Deutsches Requiem*. Czech Phil., Sinopoli. DG 410697-1 (2)

Brahms/Mahler: Songs. Parsons (piano). Acanta 23510

Donizetti: *Don Pasquale*. Bavarian Radio, Wallberg. Eurodisc 300382-435 (2) *L'Elisir d' Amore*. Bavarian Radio, Wallberg. RCA ARC3-5411 (3)

Flowtow: *Martha*. Bavarian Radio, Eichhorn. Eurodisc 25422-XGR (3)

Humperdink: *Hänsel und Gretel*. Vienna Phil., Solti. London 12112 (2)

Janáček: *Cunning Little Vixen.* Vienna Phil., Mackerras. Lon. LDR-72010 (2)

Lehár: *Der Graf von Luxembourg.* Munich Phil., Eichhorn. EMI 157-28982/83 (2) *Der Zarewitsch.* Bavarian Radio, Wallberg. Eurodisc 301291-435 (2)

Leoncavallo: *La Bohème.* Bavarian Radio, Wallberg. Orfeo S-023823 (3)

Mahler: Symphony No. 4 London Phil., Tennstedt. Angel-EMS DS-37954

Massenet: *La Navarraise.* London Sym., Almeida. CBS M-33506

Mozart: *La Clemenza di Tito.* Covent Garden, C. Davis. Philips 6703079 (3) *Don Giovanni.* London Phil., Solti. London OSA-1444 (4) *Die Entführung aus dem Serail.* Vienna Phil., Krips Seraphim S-6025 (2) *Le Nozze di Figaro.* London Phil., Solti. London LDR-74001 (4) *Die Zauberflöte.* Bavarian Radio, Haitink. Angel-EMI DSX-3918 (3) Concert Arias. Salzburg Mozarteum. Hager. DG 410961-1 Opera Arias. Bavarian Radio, Slatkin. Angel-EMI DS-38023

Orff: *Die Kluge.* Bavarian Radio, Eichhorn. Eurodisc 80485 (2)

Schubert; Mass No. 3. Bavarian Radio, Sawallisch. Angel-EMI DS-37793 Songs. Gage (piano). Angel-EMI DS-38139

Schumann: Songs. Parsons (piano). Eurodisc 201298-366

J. Strauss: *Die Fledermaus.* Bavarian State Orch., Kleiber. DG 2707088 (2)

R. Strauss: *Daphne.* Bavarian Radio, Haitink. Angel-EMI DSBX-3941 (2) *Four Last Songs.* London Phil., Tennstedt. Angel-EMI DS-37887 *Intermezzo.* Bavarian Radio, Sawallisch. EMI SLS-5204 (3) *Der Rosenkavalier.* Vienna Phil., Bernstein. CBS D4M-30652 (4)

Weinberger: *Schwanda.* Bavarian Radio, Wallberg. CBS M3-36926 (3)

Miscellaneous recitals: Opera Arias. Bavarian Radio, Eichhorn. Acanta 40-23326 Slavic Songs. Parsons Acanta 40-23330

Music Therapy Past, Present, and Future

by Alice-Ann Darrow, Alicia Clair Gibbons, and George N. Heller
The American Music Teacher
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The authors are all associated with the University of Kansas at Lawrence. Ms. Darrow is a specialist in music for the hearing impaired; Dr. Gibbons is currently president of the National Association for Music Therapy; and Dr. Heller is associate professor in the Department of Art and Music Education and Music Therapy.

The purpose of this essay is to explain the temporal development of music therapy as a profession and as an academic discipline. Much excellent research in the field has been reported, but the bulk of it has tended to be atomistic and not well synthesized. As a result, music therapy does not have a clear identity which is recognizable to observers from related areas in music or in medicine. Music therapists themselves have difficulty agreeing on professional goals and objectives because their perceptions of the profession and of the discipline are not unified into a coherent whole.

A clear picture of a field which is both a public-service profession and an interdisciplinary academic area is difficult to produce. Research in music therapy, particularly of the historical and philosophical variety, is relatively new and incomplete in many respects. Statements made here should thus be considered introductory and exploratory in nature; more definitive statements cannot be properly made until the necessary detailed studies on specialized topics have been completed. By way of introduction and exploration, a narrative is offered here which summarizes existing information in three parts: history, present conditions, and future prospects for the field.

The idea of using music to treat injury or disease is older than civilization. Literary evidence—such as is found in Old Testament sources—suggests mythical origins for music therapy. Societies which have managed to by-pass urbanization and industrialization of the so-called civilized world, and which have managed to survive into the modern era, provide ample evidence for the uses of music therapy in agricultural or pre-industrial life. From the time of the ancient Greeks in the pre-Christian era through the present, philosophers, historians, and scientists have written and spoken on the efficacy (or lack thereof) of music as a therapeutic agent. Reasonably well reported anecdotal accounts began to appear in the professional literature of the late eighteenth century, and moderately well controlled experimentation began in the late nineteenth century. Warfare on a global scale in the early and middle years of the twentieth century provided new im-

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petus for treatments involving music—particularly in the psychiatric field. Organization of the profession, with attendant interest in accreditation, certification, dissemination of information, and coordination of research efforts, began in the middle of the twentieth century and proceeds to the present.

Music therapy in America, like many other professions in this country, grew from British origins. The oldest English-language text on the topic of music and medicine was published in London in 1729. It was written by an English druggist, Richard Browne; its title was *Medicina Musica, or, a Mechanical Essay on the Effects of Singing, Musick, and Dancing on Human Bodies.*[1]

Browne was not a well-known English author. He studied at Queen's College, Oxford, then at the medical school of the University of Leyden in 1675 and 1676. He returned to England, where he was immediately licensed by the Royal College of Physicians. Except for the treatise on music therapy and three other medical textbooks, Browne's biography is a mystery awaiting solution.

Browne's work has fourfold significance to American music therapists: (1) It is the first known English language book to deal directly and extensively with the topic of music therapy. (2) It presented the case for music therapy almost at the very inception of modern medicine. (3) It applied the most modern scientific principles then recently developed by the famous philosopher and mathematician, René Descartes, to music therapy. (4) It articulated fundamental principles which to this moment constitute the foundations for music therapy practice.

Browne's *Medicina Musica* put forth several arguments that remain central to theory and practice in music therapy: (1) that success in music (from a therapeutic standpoint) does not depend on achieving a predetermined level of proficiency; (2) that music can change and evoke moods; (3) that music can stimulate extramusical associations; (4) that stimulative and sedative music can have differing effects on individuals; (5) that music can influence physiological processes; (6) that music may be harmful in treating some conditions; (7) that music has a wide variety of therapeutic applications; and (8) that music could be useful in preventive health care. That these premises were identified for the English-speaking world over two hundred and fifty years ago is a historic fact not well known to contemporary practitioners, theorists, or researchers in the field.

Just as an English school of music therapy grew up around the ideas of Descartes and medical men at the University of Leyden, so did the American school grow up around the ideas of Benjamin Rush and medical students at the University of Pennsylvania. Two publications, one in 1804 and one in 1806, establish an early American interest in the use of music in medical practice. Both publications acknowledged the inspiration of Benjamin Rush, American physician, teacher, patriot,

and reformer. Rush (1745–1813) was a professor of medicine at the University of Pennsylvania from 1792 to 1813, and is widely regarded as the founder of American psychiatry.

In his treatise, *An Inaugural Essay on the Influence of Music in the Cure of Diseases,* Edwin A. Atlee[2] wrote of the powerful influence of music on the mind and thus on the body. Atlee stated that music's ability to express feelings and to stimulate mental imagery could be used by physicians in the treatment of diseases. He recommended the use of music on the grounds that it could be administered in greater or lesser degrees as needed, its effects were instantaneous, and it had unique value in the treatment of mental illnesses.

Two years later, in 1806, another student at the University of Pennsylvania, Samuel J. Mathews, wrote another music therapy essay, entitled *On the Effects of Music in Curing and Palliating Diseases.*[3] Mathews at a very early date made a strong case for the efficacy of music in the medical setting. He identified two major concepts which persist as fundamental ideas in music therapy: that musical background and training of the client effects his or her responses to music, and that musical taste varies significantly from one individual to another. Mathews may also be credited with suggesting the mechanical action of music in counteracting pain and for early formulation of the iso principle.

Current research in the field of music therapy is shifting from anecdotal clinical descriptions and position papers to descriptive, experimental, and historical investigations. Studies of pedagogical approaches and physiological and perceptual responses to music in therapy have increased, and practitioners have expressed strong interest in research development. A majority of music therapists now agree that research courses are an important component of university graduate and undergraduate music therapy programs.[4]

In a survey of music therapy practitioner competencies, Braswell, Maranto, and Decuir pointed to research as the basis for clinical techniques and approaches.[5] Yet, certain practice areas have little empirical basis while others are relatively well developed. Research with the mentally retarded, university students, and normal children is increasing, though the majority of music therapy practitioners work in psychiatric settings.[6] Such trends may be due to the fact that most research is conducted by persons other than clinicians who perhaps do not have access to field sites, or who find it difficult to conduct research in a complex area such as psychiatry, which tends to defy operational definition and reliable methodology.

A profile of music therapy practitioners developed by Wanda Lathom in 1982 indicates that they are relatively young, with an average of three to five years' practical experience in a wide variety of areas. While the greatest number are employed in psychiatric agencies, they also work in children's facilities, habilitation and rehabilitation programs, geriatric programs, private

practice, community-based programs, and colleges or universities. Most music therapists are employed by one agency which is generally in a state system, and they are typically paid by one funding source. However, some therapists are developing itinerant practices where they deliver services in more than one agency and are therefore paid by multiple sources. Music therapy is not often funded by third-party payers, such as health insurance, but current efforts are focused on developing such sources. In addition, some music therapists are exploring possibilities for funding with various endowments and foundations in the private sector which are committed to human service delivery and quality of life through creative arts therapies in their respective communities.

The National Association for Music Therapy currently certifies professionals on the basis of their academic and practice backgrounds. However, the Association is developing a certification procedure which will include a national examination. In the process, professionals are identifying clinical skills music therapists must demonstrate, and a body of knowledge practitioners must master to qualify for certification. These are based on standards of practice and the current demands for service delivery in the field. To further establish and assure quality practice, music therapists are developing a peer review procedure. Peer review, along with rigorous professional certification procedures, defines the profession and establishes the credibility of music therapy.

Music therapy is generally established as a treatment intervention, and most music therapists are identified as practitioners in exceptional populations. Generally speaking, atypical behaviors or other handicapping conditions are prerequisites for music therapy programming. Program plans are designed for specific problem remediation in malfunctioning individuals.

The tasks required of music therapists in most settings include designing and implementing objective-based music therapy programs within the context of team treatment plans for specific malfunctioning individuals. Along with these tasks go responsibilities for documentation and evaluation of the clients' treatment process.[7] Recent surveys show some change in music activities therapists are likely to use. While early music therapists developed musical skills in their clients through traditional show productions, choruses, bands, and chamber groups, many contemporary music therapists have deemphasized musical skill development.[8] Emphasis is now more often placed on using music to develop other skills which facilitate the therapeutic process. This trend may be due to changes in mental health programs from long-term to short-term treatment which does not allow sufficient time for appreciable musical skill development; or it may be due to a philosophical change away from the traditional music education approach employed by hospital musicians in the early years of the profession.

An even more recent trend is to employ music skill development in efforts to facilitate successful music experiences in clients in widely differing age ranges and types. While this skill development does not often include traditional music groups or settings, music therapists have begun to promote musical development through alternatives to the traditional treatment model. Such alternatives include practice areas focused on stress management, health maintenance, and personal development in undifferentiated and normal populations of all ages, including older adults.

The future of music therapy promises to be enhanced and increasingly diversified. Heretofore, remediation has been the primary goal in music therapy. The institutionalized mentally retarded and mentally ill were the primary populations serviced by the music therapist. The field is presently expanding to include a variety of services to a host of populations:

music as a relaxant for expectant mothers;

music as a therapeutic activity for older persons;

music as an agent in stress management;

music as a source of comfort to the terminally ill;

music as a therapeutic device in substance rehabilitation;

music listening as a tool in the auditory training of the hearing impaired;

music therapy as a participant in the multidisciplinary approach for exceptional public school populations;

music as a modifier of brain wave activity;

music as a guide for visual imagery.

The music therapy profession appears likely to intensify its existing role as a positive force for change in the following areas:

music ensembles as facilitative devices for promoting group interaction;

music (i.e. singing) as a motivator for the non-verbal;

music as a tool in behavioral management;

music activities as motivators for passive populations;

music as an assistive device in pain rehabilitation;

the study of music (i.e. lyrics) as an aid in reading remediation;

music performance as a component in the sensorimotor development process;

music as an assistive device in speech therapy;

music (i.e. wind instrument instruction) as a remediation tool in respiratory therapy;

music activities as reinforcers for academic achievement;

musical competencies as promoters of self-esteem;

music as an assistive device with other expressive art therapies.

A number of futuristic premises indentified in John Naisbitt's book, *Megatrends*[9] are applicable to the music therapy profession, the high tech/high touch premise in particular. High tech/high touch is a formula used to describe

the way in which society is responding to advancing technology. When new technology is introduced into society, there must be a counterbalancing human response—high touch. The value of human response is escalated by the impersonal nature of technology. The development of human potential serves as a balance for the wonders of technology. For example, recorded music, regardless of the quality, will never take the place of live performances.

The more high tech around us, the more need for human touch. The outreached hand can provide more comfort than tubes, pills, life-sustaining equipment or other technological devices—thus the widespread hospice movement and the growing participation of music therapists. Songs with a special meaning bring comfort to those sharing life's final moments. Chemicals are increasingly being rejected in favor of products of nature. We are seeing music accepted as a relaxant or as a preoperative treatment for reducing anxiety. Familiar songs jar the memory of the aged.

The high tech/high touch premise also implies that the more technology we introduce into society, the more people will aggregate. Naisbitt reminds us that about seven years ago, when video players and huge screens came into vogue, a report was issued suggesting that by the year 1980, there would be a drastic reduction in film and theatre attendance. This has not been the case. "One does not go to a movie just to see a movie. One goes to a movie to cry and laugh with 200 other people."[10] It is the need for touching that perhaps enables us to tolerate the high levels of density we experience in society.

Many successful corporations in Japan have found music to be an excellent vehicle for bringing people together. In addition to company teams for various sports, companies have found artistic alternatives. Employees gather to practice, but to practice music. The company chorus and band are now popular activities for developing morale and comraderie.

Naisbitt's centralization/decentralization concept explains the popular move to abandon institutions for the mentally retarded, physically handicapped, and mentally ill for small group homes in residential areas. Coupled with this humanistic approach will be a growing need for more human service workers—such as music therapists.

The institutional help/self help premise will allow for more innovative uses of music in therapy, music for the nonhandicapped population. Practice areas will focus on stress management, health maintenance, and personal skills development.

Networking, another Naisbitt premise, which projects greater communication, will encourage the sharing of ideas, information, and resources. Interdisciplinary teams working in human services will then be more likely to approach nontraditional ministrations. Along this same theme, the move from either/or to multiple options heralds unprecedented diversity. "The unified mass society has fractionalized into many diverse groups

of people with a wide array of differing tastes and values."[11] This tolerance for diversity will allow for the recognition and acceptance of therapies such as music, art, and dance therapies. The music therapist will then be in a favorable position to seek employment working with a wider variety of populations.

Notes

1. (London: Printed for John Cooke, Bookseller in Uppingham; and sold by J. and J. Knapton, at the Crown in St. Paul's Church, 1729).

2. (Philadelphia: B. Graves, Printer, 1804).

3. (Philadelphia: P.K. Wagner, 1806).

4. Mary J. Nicolas and Janet Perkins Gilbert, "Research in Music Therapy: A Survey of Music Therapists' Attitudes and Knowledge," *Journal of Music Therapy* 17 (Winter 1980): 207–213.

5. Charles Braswell, Cheryl Dileo Maranto, and Anthony Decuir, "A Survey of Clinical Practice in Music Therapy, Part II: Clinical Practice, Educational and Clinical Training," *Journal of Music Therapy* 16 (Summer 1979): 50–69.

6. Janet Perkins Gilbert, "Published Research in Music Therapy, 1973–1978: Content, Focus, and Implications for Future Research," *Journal of Music Therapy* 16 (Fall 1979): 102–110; and Wanda B. Lathom, "Survey of Current Functions of a Music Therapist," *Journal of Music Therapy* 19 (Spring 1982): 2–27.

7. Lathom, "Survey of Current Functions."

8. Judith Koch McGinty, "Survey of Duties and Responsibilities of Current Music Therapy Positions," *Journal of Music Therapy* 17 (Fall 1980): 148–166.

9. (New York: Warner Books, Inc., 1982).

10. Naisbitt, *Megatrends,* p. 46.

11. Ibid., p. 232.

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Holt, Rinehart and Winston. HC

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The Coffee Cantata, BWV 211 BRM 28545

For soprano, tenor, bass, and piano; text in German and English. Belwin Mills. HC

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For soprano and piano; text in German and Italian. Breitkopf & Härtel. HC

Orff, Carl, 1895-1982

Carmina burana BRM 28518

For soprano, tenor, baritone, and bass with mixed chorus; text in Latin. B. Schott's Sohne. HC

Piano

Joplin, Scott, 1868-1917

Piano music. Selections

Scott Joplin ragtime BRM 28542

E.B. Marks. HC

Vocal music, classical

Bach, Johann Sebastian, 1685–1750
Non sa che sia dolore, BWV 209 BRM 28543
For soprano and piano; text in German and Italian. Breitkopf & Härtel. HC

Copland, Aaron, 1900–
Old American songs, sets I and II BRM 28541
For voice and piano; text in English. Boosey & Hawkes. HC

The Spirituals of Harry T. Burleigh BRM 28522
For high voice and piano; text in English. Belwin Mills. HC

Strauss, Richard, 1864–1959
30 songs for high voice and piano BRM 28546
International Music Co. HC

Vocal music, popular

Let me entertain you BRM 28548
Golden Music. HC

Popular and classical themes BRM 28547
Golden Music. HC

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King of the road
Nobody knows you when you're down and out
You've got a friend
Jump

Popular music lead sheets, no. 15 (1984) BRM 28356

September song
The Christmas song (Chestnuts roasting on an open fire)
It's all right with me
Memory
When doves cry

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Fascination
Joy to the world
Raindrops keep fallin' on my head
Peter Cottontail
Love light in flight

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The very thought of you
Delta dawn
On the street where you live
Everybody's talkin'
We are the world

Sweet Sue, just you BRM 28519
Golden Music. HC

Large print

Books

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Vaughan Williams LPM 506
Dent.

Kirkpatrick, Ralph
Domenico Scarlatti LPM 503
Princeton University Press.

Rockwell, John
All American Music
LPM 504
Knopf.

Rosen, Charles, 1927-
Sonata forms LPM 502
W. W. Norton.

Schwartz, Charles
Gershwin, his life and music
LPM 501
Da Capo Press.

Strauss, Richard, 1864-1949
Ariadne auf Naxos. Libretto.
English & German LPM 508
Boosey & Hawkes.

Verdi, Giuseppe, 1813-901
Simon Boccanegra. Libretto.
English & Italian LPM 507
G. Schirmer.

Westrup, J. A., 1904-1975
Purcell LPM 505
Dent.

Music

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Organ music. Selections
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C. F. Peters.
Bd. 1. Orgelbüchlein, large print part 4 (nos. 29-34)

Piano

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Henle.

Walze, B. 56, E minor LPM 465
Henle.

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Mozart, Wolfgang Amadeus, 1756-1791
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Persichetti, Vincent, 1915-
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Michael Barclay Lectures on Billy Budd by Britten CBM 788
Taken from the novella by Herman Melville by E. M. Forrester, the main theme is compassion, even for the evil people. OEI 6

Michael Barclay Lectures on Cendrillon by Massenet CBM 800
A French retelling of the fairy tale Cinderella. Also gives extensive notes on the development of French opera until 1900. OEI 22

Michael Barclay Lectures on L'Elisir d' Amore by Donizetti CBM 792
The first of the sentimental comedies that grew out of the tradition of the opera buffa of the eighteenth century. OEI 10

Michael Barclay Lectures on Evita and Cats by Lloyd-Webber CBM 799
A lecture on two of the most famous pop operas recently written by Lloyd-Webber, the composer of *Jesus Christ Superstar*. OEI 21

Michael Barclay Lectures on Fidelio by Beethoven CBM 784
This opera, which gave Beethoven more trouble than any of his other works, looks forward to the music dramas of Wagner, while looking backward to the operas of Mozart, and still holds the stage today because of the timelessness of its subject matter. OEI 1

Michael Barclay Lectures on Haensel ünd Gretel by Humperdinck CBM 796
A lecture on the most famous fairy tale in the operatic repertoire. The music, however, presents many problems to the singer in this Wagner-influenced work. OEI 17

Michael Barclay Lectures on L'Incoronazione di Poppea by Monteverdi CBM 803
Written in 1642, it was the last of Monteverdi's large output, and the oldest surviving masterpiece in the repertoire today. Also includes notes on the beginnings of opera. OEI 26

Michael Barclay Lectures on Jenufa by Janacek CBM 797
A lecture on the most popular and accessible of Janacek's operas. Although it can be considered a nationalistic and verismo opera, it really does not fit into any of the twentieth-century opera types. OEI 18

Michael Barclay Lectures on Julius Caesar by Handel CBM 795
Written in London in 1725, it is revived more often than any of Handel's other forty operas. Discusses the problems with casting and includes some information about the castrato singers of Handel's time. OEI 16

Michael Barclay Lectures on Katya Kabanova by Janacek CBM 798
Based on a Russian play called *The Thunderstorm*. Has only recently become known and performed in opera houses in America. OEI 19

Michael Barclay Lectures on Lucia di Lammermoor by Donizetti CBM 793
Discusses the forms of arias and duets in the bel canto operas as well as the changes and history of *Lucia* over the past 150 years. OEI 11

Michael Barclay Lectures on Lulu by Berg CBM 786
Suggests that the character of Lulu symbolizes man's sexual fantasies, which are both disgusting and fascinating to him. Both Lulu and the opera itself represent twentieth century life at its most pessimistic. OEI 3

Michael Barclay Lectures on Norma by Bellini CBM 785
In his use of orchestration and extended scene, Bellini looks forward to the music dramas of Richard Wagner. OEI 2

Michael Barclay Lectures on Pelléas et Mélisande by Debussy CBM 791
In this psychological opera, the lecturer suggests that the title characters do not wish to accept responsibility for their actions. The character of Goloud represents the adult world which they reject. OEI 9

Michael Barclay Lectures on Peter Grimes by Britten CBM 789
The first of Britten's operas to be staged, the central theme is the outsider who does not fit into society. OEI 7

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Michael Barclay Lectures on Roberto Deveraux by Donizetti CBM 794
One of the operas that has been discovered in this century during the bel canto revival. The lecture also covers information on forms of pieces in the operas and types of voices used. OEI 12

Michael Barclay Lectures on Thaïs by Massenet CBM 801
Although neglected for many years, it has now become as important as *Manon* and *Werther* among the operas of Massenet. OEI 23

Michael Barclay Lectures on Werther by Massenet CBM 802
The opera *Werther,* written in 1892, is based on the novel *The Sufferings of Young Werther* by the German poet Goethe. The subject matter is love and violent death, but it requires refinement, reserve, and elegance from the singers. OEI 24

Michael Barclay Lectures on Wozzeck by Berg CBM 787
Although written in 1925, the play upon which it is based was written in the 1830s. The story is universal and timeless as long as there are poor and abused people in the world. OEI 4

New Music Materials Reviewed

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This does the forms of verse and duets in the bel canto operas as well as the [illegible] history of Lucia over the past 150 years. GFS 11

Michael Barclay Lectures on Lulu by Berg CBM 286

Suggests that [illegible] Lulu [illegible] which [illegible] and [illegible] to him. Both Lulu [illegible] at [illegible] GFS 11

Michael Barclay Lectures on Norma by Bellini CBM 292

[illegible]

Michael Barclay Lectures on Pelleas and Melisande by Debussy [illegible]

[illegible]

Michael Barclay Lectures on Roberto Devereux by Donizetti CBM 294

One of [illegible] discovered in this century during the bel canto revival. The lecture also [illegible] GFS 11

Michael Barclay Lectures on Rusalka by Dvorak CBM 291

Although [illegible] GFS 11

Michael Barclay Lectures on Tristan by Wagner CBM 290

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Aaron Copland: Genial Patriarch of American Music

by Phillip Ramey
Ovation
November 1985

"All this fuss is enough to spoil a man," exclaimed a delighted Aaron Copland late one evening last July. The composer was relaxing in the back of a limousine on his way home to Peekskill, New York, from Tanglewood, Massachusettes, after attending an all-Copland concert by the Tanglewood Music Center Orchestra that culminated in a performance of his Third Symphony under Leonard Bernstein. For much of the day—from his arrival for a press conference at "Seranak," Serge Koussevitzky's colonnaded former residence, during a stroll through the lushly forested Tanglewood grounds and until he finally settled for a rest in the secluded house of Boston Symphony music director Seiji Ozawa—the genial patriarch of American music was trailed by photographers and television crews. And after the evening's concert, an audience of several thousand grew decidedly tumultuous when Copland came onstage for one of his increasingly rare public appearances.

At eighty-four going on eighty-five, he is a bit frail and displays little of the vaunted energy of former years. His hearing is not good, his memory is uncertain, his diet is restricted and he has trouble negotiating stairs. But the pleasure he takes in music seems undiminished, as does his famous sense of humor. At Tanglewood, for instance, as Copland walked into the Music Shed before the concert, on the arm of his longtime friend Mrs. Irving Fine, widow of the composer, the audience stood spontaneously and burst into an extended bout of clapping and cheering. "Verna," he whispered drolly as he took his seat, "do you suppose they'll be so enthusiastic after they've heard the music?"

Enthusiasm hasn't always been normal fare for Copland and his works. When he himself introduced his raucous, jazz-oriented Piano Concerto in Boston in 1927, not only staid Boston Symphony patrons but also the city's newspaper critics were outraged: "A jazz dance-hall next door to a poultry yard," was Philip Hale's description: "The ogre with that terrible *Concerto* . . . a harrowing horror from beginning to end," fumed H.T. Parker. The same summer, when Copland performed the concerto at the Hollywood Bowl, he was not only hissed at by the audience but by the orchestral

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Composer Phillip Ramey, program editor of the New York Philharmonic, served as artistic consultant for the Philharmonic's 1985-1986 retrospect of Aaron Copland's music. A longtime friend of the composer, he has drawn on his many conversations and interviews with Copland for material printed in this article. Mr. Ramey is a Contributing Music Editor of *Ovation*. Copyright 1985 by Ovation Magazine Associates. Used with permission.

musicians. (Times change. Last summer, when Bennett Lerner played the Piano Concerto at the Hollywood Bowl, the audience was appreciative and many orchestra members expressed delight with the work.)

Another "shocker" was a 1930 piece now generally viewed as a landmark of American piano music, the Piano Variations. As with the concerto, audiences of the time had little use for the tightly argued, harmonically harsh composition, for to the unsophisticated ear the Piano Variations' bone-like sonorities seemed unduly forbidding, even ugly. Copland has jokingly referred to this work, often found these days on recital programs, as "a kind of ten-minute monster," and Leonard Bernstein remembers playing it at parties as a youth and "emptying rooms by the dozens."

The truth is, there was a side to the young Copland that enjoyed emptying rooms and irritating critics. In the 1920s and early 1930s especially, one of his major concerns was being in the vanguard and writing bold, innovative scores for his peers. Music aimed at general audiences—pieces like *Appalachian Spring* and *Billy the Kid*—would come only much later. There is a certain irony in the fact that America's great populist composer, creator of *Fanfare for the Common Man,* began his creative life as a determined elitist.

Copland's origins, however, were more in keeping with the public's later image of him. His mother, Sarah (maiden name: Mittenthal), had been born into a Jewish family in Russia and grown up in Illinois and Texas; her father was in the dry-goods business. Aaron's father, Harris Copland (originally Koplan, or Kaplan), was a Lithuanian Jew who emigrated to the United States in 1877; he owned a small department store on Washington Avenue in Brooklyn. It was on this "drab" street (Aaron Copland's adjective), in a house next to H.M. Copland's Department Store, that the composer was born on November 14, 1900.

His childhood and early youth—well documented in his recent autobiography, *Copland: 1900 through 1942,* by the composer and Vivian Perlis (St. Martin's/Marek, 1984)—are not of compelling interest except, perhaps, to a Copland specialist. Rather, it is the period Copland spent studying in France during the early 1920s that continues to fascinate. For, after his early traditional music training in New York with two arch-conservatives, Leopold Wolfsohn and Rubin Goldmark, had laid a solid foundation for his compositional future, he set his sights on what was then the mecca of the avant garde: Paris.

Arriving there in the summer of 1921, Copland began to knock on doors. One of them was that of the publisher Durand, and it was not long before the young man had a contract for what would be his first published music, the witty piano piece *à la française* entitled *The Cat and the Mouse* (1920). But most important, while searching for a composition teacher he went to see Nadia Boulanger, an occasion vividly

described in his autobiography. "As the small shaky elevator lifted me to her fourth-floor apartment, I began to have second thoughts. I knew of no other American who had ever studied advanced composition with her. In fact, I had never heard of any composer who had studied with a woman. . . . How was this going to sound to the folks back home?"

Nonetheless, Copland enrolled at the newly opened School of Music for Americans at Fontainebleau, to study with Mlle Boulanger. He subsequently came to regard this as "the decisive musical experience of my life" for, somewhat to his surprise, Boulanger "turned out to be one of the great music teachers of her time." Nearly as crucial as her guidance was the access she provided to much of the new music and many of the leading musical figures of the day. Everything centered around the famous Wednesday-afternoon teas at her Paris apartment. Copland remembers that "on her piano would be a new score, perhaps by Stravinsky, or Roussel, Milhaud or Poulenc, and some bright student would sightread it as well as he could. It was exciting to hear Stravinsky's latest piece like that, before it was performed or published. Then, at the tea that followed, in might walk Stravinsky himself." One day, the surprise guest was none other than the grand old man of French music, Camille Saint-Saëns, who sat down at the piano and played magnificently. "Imagine," Copland said in wonder many years later, "a kid from Brooklyn shaking hands with Saint-Saëns!"

In 1922 Copland wrote his first orchestral music, the vampire ballet *Grohg,* to a scenario by his friend Harold Clurman. The impetus for this bizarre project came from Boulanger's suggestion that he consider doing a ballet, but *Grohg* was specifically inspired by the German Expressionist film *Nosferatu.* Copland recalls: "We had great fun conjuring a one-act plot complete with a sorcerer-vampire, dead bodies that are 'awakened,' as the scenario rather coyly put it, plus assorted onstage coffins." *Grohg* was never produced, but a few years later Copland fashioned two concert works from its materials: the little-known *Cortège macabre* and the more familiar *Dance Symphony.* The impact of Stravinsky, among others, on the young American is clearly heard in this ballet music's jagged rhythmic life and strident polytonality—all of which was a far cry from the naive if charming eclecticisms of earlier efforts like *The Cat and the Mouse,* the *Three Moods for Piano,* and the *Passacaglia for Piano.* But, remarkably, in the polyrhythmic final section of *Dance Symphony* there are already strong premonitions of the mature Copland.

One afternoon, Boulanger took Copland to see the renowned Russian conductor Serge Koussevitzky. It was a fateful get-together, for Koussevitzky would do more than anyone else to promote Copland's music. He brought the *Cortège macabre* to play, and afterward Koussevitzky turned to him: " 'You vill write an organ concerto, Mademoiselle Boulanger vill play it, and I vill con-

duct!' [he] pronounced in no uncertain terms. Mademoiselle agreed, but when we left I exclaimed, 'Do you really think I can do it?' . . . She pointed her finger at me. 'You can do it.' And when Mademoiselle said, 'You can do it,' that was the end of the discussion."

Returning to the United States in June 1924, Copland immediately started on the project, finishing his *Symphony for Organ and Orchestra* that fall. As it turned out, Walter Damrosch conducted the first performance of the *Organ Symphony* in New York on January 11, 1925, with Boulanger as soloist (Koussevitzky played it soon after with the Boston Symphony). The big, brash, ambitious score bristles with polyrhythms and dissonance and is notable for its grandiose gestures; here Copland's Mosaic laying-down-the-law rhetoric, always a vital part of his musical make-up, surfaced fully for the first time. The overwhelming nature of the *Organ Symphony* provoked its first conductor, Damrosch, to remark jokingly to the audience, after the premiere: "Ladies and gentlemen, I am sure you will agree that if a gifted young man can write a symphony like this at twenty-three, within five years he will be ready to commit murder!"—and the next day a newspaper headline duly proclaimed, "Young Composer to Commit Murder!" However, Virgil Thomson, a composer colleague, took Copland's symphony rather more seriously. "I wept when I heard it," he said, "because I had not written it myself. . . . I thought that it was the voice of America in our generation."

But Copland would not have agreed with that assessment. Although the *Organ Symphony* gained him some notoriety as a dissonant modernist, he had reluctantly come to the conclusion that it and his previous works had been overly European in style and manner. So it was that he decided on a radical departure: the introduction of jazz elements into his new music in the hopes of developing an indigenously American style. The results of this "Americanizing" can be heard in the discreetly jazzy orchestral piece *Music for the Theatre* of 1925 and the blatantly jazzy Piano Concerto of 1926, both of which highlight a preoccupation with rhythmic fragmentation.

More salient is the effect jazz had on the rhythmic life of many subsequent Copland compositions, from "severe" scores (Copland's description) of the late 1920s and the 1930s such as the Piano Variations, *Statements for Orchestra, Short Symphony,* and the near-Mahlerian *Symphonic Ode,* to more "accessible" (Copland again) pieces like the quirky, bittersweet Clarinet Concerto written for Benny Goodman in 1948 and the somewhat overwrought 1964 orchestral suite *Music for a Great City*. As the celebrated novelist and composer Paul Bowles, a Copland student, recently remarked to this writer, "A lot of Aaron comes strictly out of jazz—and not only the Piano Concerto."

Bowles was introduced to Copland by Henry Cowell in 1929. "I admired him very much," he says. "Aaron seemed my ideal of what a composer should be. He knew exactly why he put down every

note." In 1931, at the suggestion of Gertrude Stein, Copland and his student went to Tangier for the summer. But Copland did not find primitive, if exotic, surroundings stimulating to composition. He worked on his rhythmically intricate *Short Symphony* at the only piano available, a broken-down upright that would not stay in tune. "I don't think Aaron really enjoyed being here," recalls Bowles, who was to settle permanently in Tangier. "Of course, Aaron being Aaron, he tried to make the best of it, but when we were in the *souq* [market] he would grumble that he'd seen it all on President St., in Brooklyn."

Copland's by-now-considerable reputation as a jarring modernist received a severe blow in the late 1930s from a surprising source: himself. In 1936, he completed the orchestral fantasy *El Salón México,* in 1937 *Music for Radio* (retitled *Prairie Journal*), in 1938 the ballet *Billy the Kid* and *An Outdoor Overture,* in 1939 the score for the film *Our Town*. Suddenly, instead of dissonant chords, disjunct, often chromatic lines, and driving polyrhythms, his music partook of folk tunes, New England hymnody, parallel triads, descending thirds, open fifths, and diatonic blends. There almost seemed to be a new Copland, tuneful and picturesque, singing of America without recourse to boisterous twenties jazz.

Along with many artists of the day, Copland (who had long been somewhat leftist politically and whose song "Into the Streets May First" saw publication during 1934 in *New Masses,* a Communist-controlled magazine) was concerned with the yawning gap between so-called high art and the proletariat. It is also quite possible that he was tired of writing complex music that found favor among his peers but irritated the average concertgoer, and tired of receiving only minimal financial return for his creative labor. Here is Virgil Thomson on the subject of Copland's seeming volte-face: "Copland got worried about all that at one time, because there was Shostakovich over in Russia 'communicating'—that is to say, he had a big audience. Aaron got to thinking, well, maybe I can do that here."

"What you do with very plain materials," Copland once told me in a discussion of his populist turn, "is a different kind of challenge from what you do with complicated materials. Actually, my more accessible style was indicated by the kind of things I was asked to do. If an audience is watching a movie or a ballet, its complete attention can hardly be focused on the music. This suggested to me the value of a more simple and direct style. I had not so much the intention of writing a more popular music as writing music that would better communicate with a broader audience." "Of course," he mused, "this process doesn't assure that the music will have wide appeal—the audience may not want it any more than they would want a dissonant piece."

As always, however, Copland knew exactly what he was doing, and did it with such integrity and brio that large audiences became aware of him and

eagerly awaited his compositions. His stream of successes with the public was prodigious: *El Salón México, Billy the Kid, An Outdoor Overture, Our Town,* and *Quiet City* (1940), *Lincoln Portrait* (1942), *Rodeo* (1942), *Fanfare for the Common Man* (1942), *Appalachian Spring* (1944), and the Third Symphony (1946). In fact, there had never been anything like it in the United States. And while producing accessible works, Copland continued to write more abstract pieces aimed at smaller, more discriminating audiences: the Piano Sonata (1941), Violin Sonata (1943), Piano Quartet (1950), *Emily Dickinson Songs* (1950), and the Piano Fantasy (1957). By the 1950s, Copland—who had previously, in the words of one critic, "put American music on the map"—was firmly established as this country's premier composer.

Concerning the division between popular and unpopular, simple and complex, that many have professed to see in his output, Copland remarked: "I prefer to think that I write my music from a single vision, that my range as a composer includes both accessible and problematical works is a fact that I find not at all worrisome."

Leonard Bernstein, perhaps second only to Koussevitzky as an advocate of Copland's orchestral music, takes a similar view: "I have a feeling that his body of work is all his own and that it's all one thing. There is not really such a great dichotomy between pieces like *Billy the Kid* and the Piano Variations—I don't see a schism dividing them. I used to think of it that way—that a Copland work belonged either to the popular class or the austere class of his music—but, as time passes, I find that that division decreases and Copland sounds like Copland whether he is writing a cowboy tune or a Mosaic prophecy. Aaron could write in any style, system, or method he chose and it would always come out Aaron. There's no way out of that because the personality is so strong and the identity is so unmistakable."

The year 1950 marked a certain shift in Copland's compositional perspective, for it was then, with the Quartet for Piano and Strings, that he first became involved in the twelve-tone, or dodecaphonic, system. "I can see now," he says, "that the Piano Variations of 1930, because of the concentration there on a few notes, was the real beginning of my interest in serial writing." Still, when he was young, Copland had had no sympathy for Schoenberg, Berg, and Webern, the major figures of the serial movement. He thought of them as creators of decidedly German music, the influence of which he, as an American composer, found pernicious. "The expressive quality, the esthetic, seemed to be essentially an old, Wagnerian one. This was, of course, before the emotionally cool later works of Webern. I found the new method interesting, but it didn't occur to me to try and separate the method from the esthetic."

Copland credits postwar European composers like Pierre Boulez for showing that the twelve-tone system could be used without the German esthetic. "I

was interested," says Copland, "in the simple outlines of the theory and in adapting them to my own purposes. As a result, I began to hear chords I wouldn't have heard otherwise: Here was a new way of moving tones about that had a freshening effect on one's technique and approach." The outcome was some of Copland's most-impressive "severe" works: the lithe and lyric Piano Quartet, the monumental Piano Fantasy, and the two orchestral pieces *Connotations* (1962) and *Inscape* (1967). (It should be noted that after 1950 he continued to produce compositions in his vernacular style—for instance, the 1954 opera *The Tender Land,* the 1955 cantata *Canticle of Freedom,* the 1959 *Dance Panels* for small orchestra, and the 1971 Duo for Flute and Piano.)

Connotations, one of the loudest, most dissonant pieces ever conceived, startled viewers all over America when its first performance, by the New York Philharmonic under Bernstein, was televised live in September 1962, at the first concert given in Philharmonic (now Avery Fisher) Hall, in New York City's Lincoln Center. In the audience that evening was the First Lady, Mrs. John F. Kennedy, and she and Copland met backstage after the performance. He remembers that "she looked stunned, and I felt sorry for her because she didn't know what to say to me after hearing that music. But she tried. She said, 'Mr. Copland . . . ' Pause. 'Mr. Copland . . . ' Another pause. And that was it."

Because of the onslaught of what Bernstein terms "the Schoenberg syndrome," and despite Copland's own serial efforts, by the 1960s his music had become unfashionable among young American composers. Bernstein remembers one of the first performances of *Inscape,* in 1967, as a melancholy occasion: "He said to me, 'Do you realize there isn't one young composer here, there isn't one young musician who seems to be at all interested in this piece—a brand-new piece I've labored over?' " It was particularly sad that this should come from a man who had throughout his career devoted a good deal of effort to helping young composers, by teaching them during twenty-five summers at Tanglewood and by persuading performers to play their works.

Inscape, with its contrast of violent chords and haunting lyricism, turned out to be Copland's last major score. Thereafter, a new piece would come from his pen less and less often: the Duo for Flute and Piano, dedicated to the memory of William Kincaid, in 1971; the first of the *Three Latin-American Sketches* for orchestra, also in 1971 (Nos. 2 and 3 had been written years before); *Night Thoughts* for piano, commissioned by the Van Cliburn Competition, in 1972; *Two Threnodies* for flute and string trio, in memory of Igor Stravinsky and Beatrice Cunningham, in 1973; and, finally, *Proclamation* and *Midday Thoughts* for piano, written for Bennett Lerner, in 1982. As he now readily admits, his composing career is over.

A few years ago, when I asked Copland if he felt comfortable about having done

enough, he replied: "Comfortable is hardly the word . . . and nobody's ever done enough. But, as a matter of fact, I'm amazed that I don't miss composing more than I do. You'd think if you had spent fifty years at it you'd have the feeling that something was missing, and I really don't. I must have expressed myself sufficiently. I certainly don't feel tortured or bitter—only lucky to have been given so long to be creative."

On November 14, Aaron Copland will be eighty-five. If his creative life has ended, he can at least anticipate reviewing much of it during this most important of Copland years. Not since Igor Stravinsky celebrated his eighty-fifth birthday, in 1967, has a composer of commensurate stature been honored as Copland will be during 1985–86. Among the many upcoming Copland festivities across the nation, there is one that interests him more than any other—an unprecedented, season-long retrospect of his symphonic oeuvre by the New York Philharmonic, an ensemble he himself has often conducted. No fewer than seventeen Copland scores are to be performed, including the rarely heard *Cortège macabre,* Symphony No. 1, *Prairie Journal,* and *Inaugural Fanfare,* under such conductors as Zubin Mehta, Leonard Bernstein, Charles Dutoit, James Conlon, and Raymond Leppard.

Copland is especially looking forward to the Philharmonic's November 14 birthday concert, which will be led by Mehta. This is scheduled for nationwide telecast on public television's "Live from Lincoln Center," and the program includes *Fanfare for the Common Man* (1942), *Prairie Journal* (1937), the Piano Concerto (1926—with Copland's recommended soloist, Bennett Lerner), *Letter from Home* (1944, revised 1962), *John Henry* (1940, revised 1952), the world premiere of *Proclamation for Orchestra* (1982—orchestrated 1985 by Philip Ramey), and Symphony No. 1 (the 1928 version, without organ of the *Symphony for Organ and Orchestra).*

"How does it feel to be almost eighty-five?" I asked Copland recently. "Who's eighty-five?" he shot back, laughing. "Where did you get such a mad idea?" Then, looking like nothing so much as an amiable, rather sly owl, he said, "Oh well, I guess I'll stick around for the fun. It almost makes it worth being so impossibly old!"

Women Composers of Keyboard Music: An Historical Overview

by Nora Gibson
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The role of woman as composer has historically been intricately intertwined with the role of woman in society in general. As the earliest source of Western music, the church's attitude towards music was *mulier in ecclecsia taceat* (let women keep silence in church). Women were not allowed to sing in church choirs, and during the Middle Ages and Renaissance it certainly would have been inappropriate socially for a woman to hold a post as director of music for a church. Opportunities to make music publicly were simply unavailable to women.

However, while excluding women from public music making, the Church did provide one important arena which provided a rich opportunity for music making by women—the convent. Though hardly mainstream, the convent provided socially acceptable opportunities for women composers of chant, polyphony, liturgical drama, and even instrumental music.

Women were able to perform as troubadors and minstrels, but professional positions in courts or theaters were simply unavailable. When women did establish themselves as professional singers in the mainstream in Italy late in the sixteenth century, they were soon replaced by castrati. As instrumentalists, they were encouraged to play privately the "feminine" instruments such as keyboard instruments, the lute, and viol.

Just as for men, the role of woman as composer was directly related to her role as performer. Women accordingly came to composition first through the convent, then as secular singers in the second half of the sixteenth century, and as keyboard players in the late eighteenth century. Just as men, these women wrote the kind of music that fit their type of professional position. Since the professional positions open to women were so limited, the scope of composition by women was also limited.

Before 1800, women composers outside the convent were generally from the wealthy nobility or from families of professional musicians.[1] Wealthy women were well educated and could hire musicians to play their works. Daughters of professional musicians were taught along with the sons.

During the eighteenth century, music was considered an important "social accomplishment" for a young woman, enhancing her marriageability. The number of women involved in domestic music increased significantly with the expansion of the middle class and the in-

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creased popularity of singing and playing the piano.

With the proliferation of conservatories in the nineteenth century, women for the first time had the opportunity to train professionally in public. At first women were restricted to the study of performance, but eventually they were allowed to study theory and composition. However, societal attitudes towards the woman as composer were hardly supportive. If she was tough enough to endure the life of a composer, she could do so only at the expense of losing her "womanhood." But if her music didn't sound like that of a man, she was accused of being too "feminine."

The question of the "woman composer" received much debate at the turn of the century. George Upton, in his book *Women in Music* (1880), stated that not only are women too emotional and lacking in stamina to write music, but a woman's mind simply cannot grasp the scientific logic of music making.[2] As late as 1933, Carl Seashore stated that a woman is equal to man in terms of talent and ability but her fundamental urge is to be loved and adored as a person, nothing more.[3]

In the twentieth century the changing role of women in society has gradually changed the role of the woman composer. She is no longer judged on the basis of her sex, but by the quality of her work. A brief description of six women composers will provide an historical overview of the development in Western music of women as composers of keyboard music.

One of the earliest women composers of keyboard music was Elisabeth Jacquet de la Guerre (1666–1729). A French composer and harpsichordist, she was the daughter of a harpsichord maker. Precociously talented as a child, she appeared in the court of King Louis XIV when she was fifteen years old. He placed her under his care, encouraging her career as harpsichordist and composer. She married an organist, Marin de la Guerre and returned to Paris. There her reputation as harpsichordist and composer grew.

Her compositions include an opera produced in Paris in 1694, three books of cantatas, a collection of pieces for harpsichord, a collection of sonatas, and a *Te Deum*. Titon du Tillet in his "Parnaise française" of 1732 states, "One can say that never had a person of her sex had such talents as she for the composition of music, and for the admirable manner in which she performed it at the Harpischord and on the Organ."[4]

Little record remains of other women composers in the Baroque or Classical era. However, two women connected with musical families stand out in the nineteenth century—Fanny Mendelssohn and Clara Schumann.

Fanny Mendelssohn was born in Hamburg in 1805 with "Bach Fugue fingers" according to her mother. She and her brother Felix were taught to play the piano by their mother. When she was thirteen, Fanny Mendelssohn played the entire *Well-Tempered Clavier* for her father's birthday. Her brother Felix often remarked that his sister actually played better than he. One of his friends

remarks, "Had Mme. Hensel (Fanny) been a poor man's daughter, she must have become known to the world by the side of Mme. Schumann and Mme. Pleyel as a female pianist of the very highest class."[5]

However, her father, although he encouraged her, was emphatic that Fanny's musical endeavors were simply as an "accomplishment." On her twenty-third birthday, he admonished her: "You must prepare more eagerly for your real calling, the only calling of a young woman—I mean the state of a housewife."[6] In 1826 she married Wilhelm Hensel, who encouraged his wife not only to play, but also to compose.

Upon his urging she published her first songs, but went no further, lacking her brother's approval. He felt a woman "regulates her house and neither thinks of the public nor of the musical world, nor even of music at all, until her first duties are filled."[7] She and Felix depended greatly upon each other for support and criticism of their compositions. After he married and moved away, she became discouraged and ambivalent about her own composing. However, she did continue to compose until her sudden death at the age of forty-two.

A few of her earliest compositions were published under her brother's name, his Opus 8 and 9. Fanny's published compositions extend to Opus 11, including two books of songs for voice and piano, one book of part songs, and four books of melodies and "songs without words" for piano.

Clara Schumann was born in Leipzig in 1819. She was carefully trained as a pianist by her father and made a dazzling debut at age eleven in Leipzig. In 1831, she made her first extended tour and became renowned throughout Europe for her brilliant technique and musical sensitivity. She returned to Leipzig and continued her studies which included score reading, counterpoint, and composition.

In 1840, much against her father's wishes, she married Robert Schumann. In addition to raising seven children, Clara spent considerable time helping Robert to prepare his music. After Robert's sickness and death, Clara resumed her concert career.

Clara Schumann's earliest composition dates from 1828. Her early works were virtuosic piano works designed to show off her technical brilliance. These included polonaises, caprices, a piano concerto, and sets of variations. The *Bellini Variations* are typical with elaborate flourishes, dazzling arpeggios, and brilliant chromatic runs. During this period she also composed several shorter-character pieces, including some unusual types such as a witch's dance and a Spanish caprice. A close examination of her *Scherzo* of 1840 shows her serious artistic purpose as a composer. The introductory theme, which is developed throughout, begins with very ambigious harmony, even dissonance, modulating five times in the first twelve measures before leading into the main theme. The *Scherzo* is in rondo form with episodic sections in A-minor and E-flat, each time modulating back to the "A" section in D-minor. Changes in texture and dramatic dynamic markings add to the in-

tensity of the piece. Although not as virtuosic as many of Clara Schumann's works, the *Scherzo* exploits the full range of the piano and, like most of her pieces, is very idiomatic to the keyboard. The D-minor melody and insistent rhythm lend a rather gypsy-like quality to the piece. The persistent eighth notes, the unusual chromatic chords, the use of dissonance, and lucid texture combine to create a much more sophisticated piece than some of her earlier works.

The three *Romances* were written for herself and Robert and continue the originality found in the *Scherzo*.

After her marriage to Robert, Clara was not able to compose as much. Despite the fact that Robert demanded absolute quiet for his own composing, and the reality of bearing eight children, Clara did manage to compose a set of songs (jointly with Robert), three Preludes and Fugues, Op. 16, a Trio, Op. 17, another Scherzo, Op. 14, and *Quatres pieces caracteristiques,* Op. 15. In 1853, she composed a set of variations for Robert, Op. 20, and three piano Romances, Op. 21. Clara no longer composed after Robert's death in 1856.

Many factors contributed to the irregularity and brevity of Clara's career as a composer. As Robert stated, "But children and a husband who is always living in the realms of imagination, do not go well with composition. She cannot work at it regularly, and I am often disturbed to think how many tender ideas are lost because she cannot work them out."[8]

Nineteenth-century society certainly did not support women composers. Hans Van Bülow, a student of her father, said: "Reproductive genius can be admitted to the pretty sex, but productive genius unconditionally cannot. . . . There will never be a woman composer."[9]

Clara herself lacked confidence in her ability as a composer and by twenty had already absorbed commonly held attitudes: "I once thought that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—not one has been able to do it, and why should I expect to? It would be arrogance, though indeed my father led me to it in earlier days."[10]

Societal attitudes against women composers prevailed not only in Europe, but also in the United States. In America, the tradition of native composition lay in the hands of the singing masters (no singing mistresses). For the most part, the American concert scene was dominated by European music until the second half of the nineteenth century, when John Knowles Paine returned from Europe to found the New England school of composing. One of the first fully American-trained composers to emerge from the New England school was Amy March Cheney Beach.

Amy March Cheney, born in 1867, was taught piano as a child by her mother. The family moved from New Hampshire to Boston so Amy could study both piano and harmony. In 1883, she made her debut with the Boston Symphony Orchestra. In 1885 she mar-

ried Dr. H.H.A. Beach, who encouraged her to compose.

A self-taught composer, Amy Cheney Beach translated treatises of Berlioz and Geveart on instrumentation and orchestration. In 1892, her first large work, Mass in E-flat, was premiered in Boston which one reviewer claimed "may well be considered a wonder . . . and is certainly matter for hearty congratulations and great national and local pride."[11]

By 1896, Beach had produced sixty shorter works for piano, violin, and voice and several cantatas. Especially praised at the time were her *Four Sketches for Piano,* Op. 15. Her *Gaelic* symphony was the first symphony composed by an American woman. The C#-minor Piano Concerto in 1900 was her last big orchestral work.

After her husband's death in 1910, Amy Beach toured Europe, including many of her own compositions in her concerts. She continued to compose and concertize throughout the United States after her return. She offered advice to aspiring young composers: "One thing I have learned from my audiences is that young women artists and composers shouldn't be afraid to pitch right in and try. If they think they have something to say, let them say it. But let them be sure to build a technique with which to say it. The technique mustn't be visible, but it must be there."[12]

Amy Beach's style essentially remained unchanged over her long career. She had a natural gift for long, lyrical melodies, with a tendency sometimes to be over-sentimental and often over-elaborate. Her composition was technically sound, incorporating complex harmonies, chromaticism, frequent modulations, Neapolitan sixths, and altered chords—all typical of the late nineteenth century. She was considered conservative by many of her contemporaries since she never ventured into atonal or serial experimentation, the growing edge for composers in the early twentieth century.

An example of Amy Beach's piano music, "Out of the Depths," illustrates her style, beginning with fortissimo octaves in sequence, regularly interspersed with ambigious chords in the bass. The motif played in octaves is harmonically and rhythmically developed throughout the piece, in a manner more Wagnerian than that of earlier Romantic composers. The piece is extremely dramatic with dynamic markings ranging from *fff* to *ppp*. In the third and last section of the piece, the motif is expanded with elaborate scale-type configurations. The texture is thick in the two outer sections and thinner in the middle section and homophonic throughout. The harmony for the most part is straightforward; however it does incorporate some chromaticism and rather unconventional chords, such as the opening in the bass. Like much of Beach's instrumental music, this piece is programmatic, the intensity, especially in the bass, portraying the words of Psalm 130.

The next generation of American composers includes Ruth Crawford Seeger who was one of the first originals in American music. Born in East Liverpool, Ohio, in 1901, she was the

daughter of a Methodist minister. She began studying piano with her mother, continuing with a professional teacher when she was six years old. After high school, she taught music in Jacksonville, Florida, until she had saved enough money to enroll in the American Conservatory of Music in Chicago. Her studies began with piano and harmony, with courses later in counterpart, composition, and orchestration. Upon receiving her teaching certificate from the conservatory, she began teaching and by 1929 was considered one of the most promising young musicians in Chicago.

Her earliest compositions include *Five Preludes for Piano,* composed in 1925, and *Suite for Small Orchestra,* 1926. The Preludes are in a late Romantic style with twisting and quite chromatic melodies. There are no key signatures but the music is not (yet) atonal. Crawford included many repeated patterns and sequences with each repetition not quite exact, but involving slight changes (a very characteristic Crawford technique). These pieces, like most of her compositions, are quite short; Prelude No. 1 is only twelve measures, and the longest, No. 2, consists of forty-six measures. Another set of piano pieces, *Four Preludes,* was composed in 1927, these being more rhapsodic than the first set.

In her *Suite for Strings and Piano,* 1929, Crawford replaces a conventional melody of several bars by a brief (four-note) motif of closely spaced pitches (all within a fourth) which is interwoven with motifs of two, three, and six notes, and is reworked in each movement. The Suite gives a clear suggestion of Schoenberg's twelve-tone technique although not in any fixed order. Also produced at this point were *Five Songs* which were panchromatic.

In 1929, Ruth Crawford began studying composition with the noted musicologist, Charles Seeger, who shared Crawford's interest in the twelve-tone system. As an exercise in composition, she composed *Piano Study in Mixed Accents.* Its purpose was to "take a single melodic line and keep it dissonant for as long as possible, using only major and minor seconds, sevenths, ninths, and augmented fourths, avoiding consonant intervals."[13] *Piano Study* gives the performer optional dynamic directions, a rather unconventional practice for the time.

In 1930, Crawford was the first woman to receive a Guggenheim Fellowship in composition, and spent one year abroad composing. During this time she wrote her "String Quartet," her most remarkable composition to date, and the one she felt most representative of her work.

Crawford married Charles Seeger in 1930, and by 1932 had composed three songs, further experimenting with contemporary techniques including *Sprechstimme* and unusual performance instructions. With these three songs, Crawford's original work came to a halt. In 1933 her first child was born, with three more to follow in addition to three children living with them from her husband's previous marriage.

During the next fifteen years Craw-

ford transcribed more than one thousand folk songs from field recordings of the Library of Congress. She established the most significant collection of American folk songs for children ever published.

In 1952 she returned to her original composing with the *Suite for Wind Quintet,* which won first prize in a competition of the National Association for American Composers and Conductors. After her untimely death from cancer (1953) she was remembered for her work with folk music. But gradually, she began to be recognized as one of the best and most original composers of the first half of the twentieth century.

Ruth Crawford summarized her style in describing elements she felt essential for her composition:

Clarity of melodic line.
Avoidance of rhythmic stickiness
Rhythmic independence between parts
Feeling of tonal and rhythmic center
Experiment with various means of obtaining at the same time—organic unity and various sorts of dissonance[14]

The piano piece, Prelude No 6, is written on three staves, with the three different parts written almost as for three different instruments. The elements she strove for in her composing can be found within this Prelude. The top staff provides an ostinato with a mystical effect over the melody in the middle staff. A repeated pattern in the bass provides a second ostinato in the bottom staff. All three parts are rhythmically independent of each other. The melody in the middle staff emerges plaintively between the ostinatos. In the last section of the piece, the middle staff melody picks up the ostinato motif which had been in the upper staff, while the upper staff develops the ostinato which had been in the lowest staff. The given time signature is 5/8 5/4 and changes often during the piece. Ties, syncopation, and the rhythmical independence of the three parts add to the mystical quality of the piece. The texture is fullest at the beginning and gradually thins out towards the end. Unity and a feeling of centeredness (though not tonal) are provided by the use of the ostinati and the use of sevenths throughout the piece.

Ruth Crawford, much like Clara Schumann, seemed to become sidetracked in her journey as a composer by her work with her husband and family. Unfortunately, her death deprived us of the emerging Ruth Crawford as a mature composer. In 1948 she described her course as a composer:

> I am still not sure whether the road I have been following the last dozen years is a main road or a detour. I have begun to feel the last year or two that it is the latter—a detour, but a very important one to me in which I have descended from the stratosphere onto a solid well travelled highway, folded my wings and breathed good friendly dust as I travelled in and out of the thousands of fine tradtional folktunes which I have been hearing and singing. . . . Whether I ever unfold the wings and make a start for the stratosphere and how much of the

dust of the road will still cling to me is an interesting question. If I do, I will probably pull the road up with me.[15]

Only in the second half of the twentieth century have opportunities for women as composers begun to be available. Thea Musgrave's life as a composer is a fine example of a woman who does not feel her sex has hindered her success as a composer.

Born in Edinburgh, Scotland, in 1928, Thea Musgrave entered Edinburgh University as a pre-med student. She later switched to music, receiving a traditional background in harmony, analysis, counterpoint, and history of music. With a post-graduate fellowship, she studied in France for three years at the Paris Conservatory and with Nadia Boulanger.

One of the earliest performances of Musgrave's music was her *Cantata for a Summer Day* presented at the Edinburgh Festival in 1955. She was greatly aided in exposing her music through live concerts of the British Broadcasting Network. She has written a considerable amount of chamber music including two piano sonatas, a violin sonata, and a string quartet. During the sixties, Musgrave wrote three chamber concertos and a concerto for orchestra in which she experimented with solo players moving physically about the orchestra. The instruments were to take on a "personage."

Musgrave increasingly turned to theatre music, composing *Beauty and the Beast* in 1969, a full-fledged ballet using taped music for the first time. *Space Play,* 1972, involves the chamber players in a game with the instruments literally "playing" games with each other.

As an example of her piano style, *Monologue for Piano* begins with a chromatic melody lyrically set between mystical chords. This melody becomes the kernel upon which the entire piece is constructed, somewhat of a theme and variations. In the second section, the melody is in the middle of three staves, with an ostinato in the bass and elaborate flute-like configurations in the upper staff. The third section becomes more rhythmical, building rhythmic intensity with the fourth section marked "molto ritmico." This section builds in intensity, rhythmically, dynamically, and texturally, culminating in slow chords melding into the fifth section which is a fugue built on the original theme. The fugue gathers momentum, building to the final section, "tumultuoso," which accelerates, cascading to the end with sixteenth notes broken by loud chords and silences, still building on the original motif of the piece. The texture of *Monologue* is quite thin throughout, rather like that of a string quartet. Being instrumentally constructed, it is not so idiomatic to the keyboard. Passages do not fall automatically beneath the fingers. The intricate and intelligent construction and lyrical motif make *Monologue* an exciting piece both to hear and to play.

Thea Musgrave considers composing to be a unisexed profession and never encountered any particular problems in the field of professional composer.

Musgrave is recognized for her talent, the only basis upon which any artist should be judged.[16]

Through the history of Western music, women, for many reasons, have not been prolific composers. Social mores, family responsibilities, lack of training, and models have all contributed to the most important factor in the lack of women composers—and that is the ability for women to believe in themselves as composers. Thankfully, the women's movements of the twentieth century have opened many doors to women previously unavailable. Hopefully, like Ruth Crawford, we will be able to rise to the stratosphere and spread our wings.

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Beyond the Frontier

by George R. Marek
Opera News
December 7, 1985

Do you know an opera called *Parasztbseület?* Yes, you do. It is *Cavalleria Rusticana* in Hungarian. And thereby hangs a tale.

When Gustav Mahler was twenty-eight years old, he was appointed to the directorship of the Royal Budapest Opera. It was an extraordinary distinction to be offered to one so young. It was a challenge as well, and he was determined to meet it with all the enthusiasm, all the idealism he possessed. The Budapest Opera, housed in one of Europe's most splendid theaters, had fallen on mediocre days. Attendance had decreased; many performances were listless. The orchestra had grown gray in comfortable government service. The singers took it easy. Mahler—nervous, perspiring, vaulting from podium to stage and stage to podium—reformed through endless rehearsals. He knew too that he had to refresh the repertory, and he began to offer Wagner and Beethoven and such less intoxicating "novelties" as Marschner, Meyerbeer, Nicolai.

Only two languages were welcome at the Royal Opera—Hungarian and Italian. German was forbidden, French not forbidden but disliked. The ladies and gentlemen, dressed in their festive best and wearing white gloves, preferred their opera in the vernacular. "Hungary for the Hungarians"—not only did they want to understand the texts, but like guests in an unfamiliar restaurant who need to be reassured, they wanted the comfort of home baking. Mahler had to look for works that lent themselves to translation. Even Wagner, even *Die Meistersinger,* had to be given in Hungarian.

Mahler scanned the horizon. Not at all an ivory-tower artist, he knew what he could dare, and what not. In the spring of 1890, the year after he became head of the Royal Hungarian Opera, he used an interval between seasons to travel to Italy. He took his beloved sister, Justine, along. They journeyed to the famous cities in what must have been short and restless excursions—Trieste, Venice, Milan, Genoa, Florence, Rome. In no place did they stay long enough to feel or understand Italy. Unlike Goethe or Jean Paul or Mendelssohn or hundreds of other wayfarers, Mahler was impervious to Mediterranean ecstasy. He stayed away from the Brera and the Uffizi, his interest in the pictorial arts being less than lukewarm at the time; instead he spent evenings going to opera performances, good, bad, or indifferent, and he questioned music publishers—Ricordi, Sonzogno. "What is new and worthwhile? What can I bring back to Budapest?"

On May 17, 1890, he heard at the Costanzi Theater in Rome a new opera that fired his imagination. Though Mahler knew little Italian, he could follow the story perfectly. He was told

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that one Pietro Mascagni had composed it. Nobody had ever heard of Mascagni. Mahler saw that the audience went wild, that the opera's success was immediate. The Italians stamped their feet, whistled, and cried *bis*. Later he learned that after the third performance Mascagni was decorated with the order of the Knights of the Crown of Italy. But the "experts" assured Mahler that this work, its text by a Sicilian author, its aura reflecting Sicilian customs, was not exportable and would mean little to his Hungarians. No opera house outside Italy had made a bid for it. Mahler disagreed. Then and there he signed a contract with the publisher Sonzogno.

The publisher owned all rights to *Cavalleria*. It was the result of a prize contest inaugurated by Sonzogno. Mascagni describes in a letter to his father how he felt as he, a thin youngster of twenty-seven, faced a commission of judges. Some regarded him kindly; one was stretched out in an easy chair and seemed asleep, wrapped in a huge fur coat. It was freezing in the room. Mascagni was pale, and he shivered. One judge—his name was Marchetti—paced the room, hands sunk in his trouser pockets. He seemed inimical. But once Mascagni began to play the prelude, Marchetti moved closer and whispered something like "Courage, young man." When Mascagni in a croaking voice tried to give an outline of Lola's backstage song, he could feel that all the judges became really attentive, impressed by the novelty. "The ice melted," wrote Mascagni. One grabbed the manuscript and began to read; Mascagni's handwriting being exceptionally neat, the man could decipher the score easily. By the time of the Turiddu-Alfio altercation, the outcome was predictable. At the end all the judges were silent. Mascagni was dismissed. In the street he burst into tears. But he knew.

Back home, Mahler began to prepare it. As Santuzza he cast a young, good-looking soprano, Arabello Szilaghi, who had sung Brünnhilde, Donna Anna, and Philine in *Mignon* under him. There was little specialization in those days: if you could sing, you sang everything. Inspired by Mahler, Szilaghi sang and acted with passion. The first performance of *Cavalleria* took place the day after Christmas, on December 26, 1890. Of course it was sung in Hungarian. Mahler conducted. Scene after scene was hailed, and the performance was stopped several times by applause. People wept. The next day one of Budapest's leading critics, August Beer, raved of the "new and promising talent of the composer," paying tribute to his "mastery."

Cavalleria passed beyond its Italian frontier and began its world-wide popularity. Mascagni became rich. He wrote Mahler a letter in which he thanked him for all he had done. What about his next opera? Would Mahler give it? Yes, Mahler would, with pleasure. By the time it was ready, Mahler had gone to Hamburg. The opera was *L'Amico Fritz*. It was a failure. Mahler was furious. "I believe *L'Amico Fritz* shows a great advance over *Cavalleria,*" he wrote to Justine, "and I am convinced

that once again those gentlemen, the orchestra conductors, have wrecked it. . . . It is full of great subtleties, though difficult to perform. . . . I dedicated my best energies to this work . . . and I imposed it on that riffraff." He gave ten performances, but it was no use.

Mahler tried once more with *I Rantzau*. People yawned through that one. Mascagni had grown fat and self-important. He thought the failure was due to the envy of other Italian composers, not by the weakening of his own talent. Of course! None of his subsequent tries—not *Guglielmo Ratcliff* or *Silvano* or *Iris* or *Le Maschere*—won the public. Mascagni remained essentially a one-opera success.

Yet the extraordinary fact remains: one of the world's most popular operas began its international career with that premiere in Budapest, given by a man whose heritage and musical thought were as different from Mascagni's as *Cavalleria Rusticana* is from *Das Lied von der Erde*.

Zukerman in St. Paul: A Musical and Personal Metamorphosis

by John von Rhein
Ovation
December 1985

When this writer first spoke with Pinchas Zukerman two years ago, noise and confusion had invaded his domestic retreat. His spacious apartment overlooking New York's Hudson River was aswarm with boisterous, birthday-partying children, two of them the daughters of Pinchas and wife Eugenia. Mrs. Zukerman, dressed as a gypsy fortune-teller, was reading young palms in the adjoining room. In the middle of our interview, a friend rushed in to tell Zukerman that the police department was in the process of towing his car from in front of his residence—"all a big misunderstanding" based on some unpaid parking tickets, said Zukerman as he dashed out the door to rescue the impounded vehicle. From all appearances, it was a typical Saturday afternoon *chez* Zukerman. Since then, things have settled down considerably in the life of the popular conducting violinist—or, if you will, violin-playing conductor.

It was late summer this year when we spoke again at a hotel not far from the Ravinia Festival on Chicago's North Shore, where Zukerman was performing in his by-now-familiar capacity as violinist and conductor with his Saint Paul Chamber Orchestra. Answering the door in chinos and a blue-and-yellow Hawaiian shirt—a gift from his close friend actress Tuesday Weld—he looked tanned and terrific, as if he had stepped out of an episode of TV's *Miami Vice.*

Lo and behold: The onstage Pinchas has turned into the offstage "Pinky." Zukerman has shed the somewhat distant, sober image he had long presented to the public and has increasingly allowed "Pinky" to surface. Sipping from a can of Diet Pepsi, parrying phone calls without missing a conversational beat, Zukerman let fly with enough Yiddishisms and joking asides to put his friend and colleague Itzhak Perlman to shame. (While we were walking to his car to drive to a Ravinia rehearsal, we spoke of the record humidity on the night of his recital, and he exclaimed, "Man, was I schwitzing last night.") Unchanged is the swagger and enthusiasm and, of course, the talent that had carried the Israeli violinist, then nineteen, to victory in the twenty-fifth Leventritt International Competition in 1967. Now, however, the self-confidence is coupled with a deeper self-awareness, even introspection. At thirty-seven, Zukerman quite clearly is relaxed, happy, and in control, both on and off the concert stage.

The busy musician is like a juggler who not only has managed to keep several balls aloft all at once, but who also gives the impression he could add a

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John von Rhein is music critic of the *Chicago Tribune.* Copyright 1985 by Ovation Magazine Associates. Used with permission.

few more without the slightest difficulty. He has managed to pursue simultaneous careers as violinist, violist, and conductor in defiance of the doomsayers who predicted that his podium duties in the Twin Cities would inevitably encroach on his solo playing, and vice versa.

Eager to flex his musical muscles in new repertory, Zukerman this past September made his debut as an opera maestro, conducting the American stage premiere of the Oliver Knussen/Maurice Sendak fantasy, *Where the Wild Things Are,* a collaboration by the Minnesota Opera and the Saint Paul Chamber Orchestra.

His prolific recording career continues apace with such upcoming 1986 releases as a coupling of the Saint-Saëns and Franck sonatas with pianist-composer Marc Neikrug (Philips 416 157); an album of violin encore pieces, with Neikrug again collaborating (Philips 416 158); and the first recording of Neikrug's music-theater piece *Through Roses,* for violin, piano, actor, and chamber ensemble, with Christoph Eschenbach conducting, on Deutsche Grammophon.

Even Zukerman's harshest critics now concede that he has grown considerably as a conductor, and they cite the improved tonal burnish and musical discipline and versatility of the St. Paul ensemble as evidence. Earlier this year the orchestra's board of directors unanimously voted to extend his contract as Music Director through the 1989–90 season at an annual salary reportedly in the $300,000 range. That will give him a longer tenure—ten years—than either of his predecessors, Dennis Russell Davies or Leopold Sipe. Many believe Zukerman has earned it. Since his appointment in 1980, the orchestra's subscriber base has tripled to about nine thousand, the personnel roster has grown from twenty-six to thirty-four full-time members and an orchestra once categorized as "regional" by the American Symphony Orchestra League has taken its place among the nation's thirty-four major orchestras.

Concerts in St. Paul's 1,815-seat Ordway Music Theatre, which opened this past January, are 96 percent sold, and the orchestra plays a full schedule of ninety home concerts, including a series in Minneapolis's Orchestra Hall, and programs in nearby communities. Zukerman's personal as well as musical charisma have made the nation's only full-time professional chamber orchestra also its most visible. He has brought them recording contracts with CBS Masterworks and, more recently, Philips. (Their next release, due in early 1986, is an album of Mozart horn concertos with Hermann Baumann as soloist: Philips 412 737.)

Zukerman also has secured for his ensemble a high profile on the national and international tour circuits. This coming January and April, the SPCO will crisscross the continent from Los Angeles to New York, Dallas to Montreal. And in May the ensemble is scheduled to undertake its seventh and most ambitious international tour, a sixteen-day swing through major cities in West Germany, Austria, and Switzerland.

"A Cinderella story," Zukerman said. Few would dispute the claim. To hear him describe it, the orchestra's artistic and popular success came as a logical sequence of events, as carefully plotted as his own rise to podium celebrity. "When I was invited to take over the St. Paul orchestra five years ago, I was at a crossroads," he recalled. "I was playing and conducting in London for many years, particularly with the English Chamber Orchestra. I was also doing a lot of solo engagements with symphony orchestras. As a conductor I was learning the trade. It was time to put an anchor someplace."

Before dropping anchor in Minnesota's Twin Cities, however, Zukerman wanted a pledge from the SPCO management that five more string players—plus extra winds, brass, and percussion—would be engaged. He got his wish. This year, before agreeing to stay on in St. Paul through the 1989 season, Zukerman hurled an even bigger gauntlet at the board. He insisted they mount a major endowment-fund drive, something the organization has never before done, and provide certain other guarantees regarding orchestra size and rehearsal conditions. The master plan calls for a $2.3 million increase in contributed income by January 1987, toward an eventual endowment of $8 to $12 million.

But what if the goal is not met? "Then I must think twice about continuing with the orchestra," Zukerman said, firmly. "People have always said that I think way too big, Maybe I do. In that case, I have to rethink what my obligations are in terms of this orchestra, and what's the best for them. If I'm too high-powered, they should get somebody else. But I think my plan, and that of the board, is very realistic. Even though we may look like a huge success story, there are some very big monetary problems. So we've made a schedule—a very proper schedule, I think—for meeting future needs without killing the institution."

Zukerman would be the first to admit the stakes are high—but so is the artistic potential. "I think the St. Paul has achieved a level of performance that is equal to perhaps one or two of the best chamber orchestras in the world. There is a high proficiency of music-making that I find very rewarding. The other day, for study purposes, I listened to one of our radio broadcast tapes. [SPCO concerts are syndicated nationally by National Public Radio, with thirty-three programs a season.] I was really amazed at the sound. You feel this incredibly alive, vibrant thought-process in the music they produce, and that's not necessarily in just my performances. The orchestra maintains a style and a standard now, no matter who is conducting them." Zukerman attributes the improved caliber of St. Paul's performances to three factors: broader repertory, more repetitions of programs, and a better overall caliber of guest conductors and soloists. "But," he added, "it should be improved. It can be improved."

In terms of repertory, the ensemble plays everything from Vivaldi to Lutoslawski. As special advisor on contemporary music, Zukerman's frequent

collaborator Marc Neikrug helps to plan the twentieth-century repertory the orchestra performs each season. Zukerman said he and the staff carefully plot each season's programs to achieve what they consider a balanced mix. "Sure, we get complaints from some of our more conservative subscribers about the new music we perform," he admitted. "I wrote back to one of them and said, 'Listen, I don't care if you walk out; that's your privilege. However, you must look at the entire range of music played throughout the season.'

"Ours is a larger audience now, I used to think the St. Paul public was rather eccentric because of Dennis' programming, which leaned heavily on the moderns. But it's not true. First of all, the audience was a lot smaller then—five hundred people instead of over fifteen hundred. In my first couple of seasons we were doing a lot of basic Austro-German repertory, and people complained we did too much Mozart! The idea, essentially, was to establish a musical character and style. And the way I knew how to do it best was through both playing and conducting with the orchestra. That meant doing the bulk of the Haydn/Mozart/Schubert literature that has a *Kapellmeister* feeling.

Conducting from the fiddle, which he does in much of the Baroque and classical literature that forms the bulk of the SPCO repertory, was for Zukerman "a way I could develop the orchestra without having to talk too much. In rehearsal it's so much easier to explain how you want the music phrased by playing it. Imitation is the best way. Immediately we had a give-and-take, the orchestra and I. It was enlarged chamber music—which is the ideal for any ensemble."

One can be certain that the seductive voices of Zukerman's violin and viola will continue to figure prominently in the orchestra's programming scheme. However, a healthy eclecticism remains very much in force in St. Paul, and Zukerman is not afraid to balance the familiar with the esoteric. This season, for example, soprano Judith Blegen will appear as soloist in Meyerbeer's scenic cantata *Gli amori di Teolinda* (1816), which is paired with another Romantic rarity, Mendelssohn's Double Concerto in D Minor (1823) for violin, piano, and strings. "I hope it's an interesting program," said Zukerman.

Now that the critics have been heard from, how does Zukerman himself judge his progress as a conductor? He doesn't sidestep the question: "Last May I went to Toronto Symphony as guest conductor. Other than the Cincinnati Symphony, it was the only big-orchestra stint I accepted this year. I conducted a Rossini overture along with a concerto and symphony of Mendelssohn—not your full-blown Romantic program, but close. And, I must tell you, I was very impressed." He interrupted himself with a frown. "Hell, I was actually stunned that I could say something from the stick that I thought only St. Paul understood!

"For the last year or so, conducting has been second nature to me. It will

never be as second nature as playing the fiddle. Because with the violin or viola you are physically in control of your sound: on the podium you are producing it in the abstract. You have to internalize the sound, and that takes awhile. As Zubin Mehta says, we conductors practice in public." Although the jet-setting life of an itinerant virtuoso doubtless has its routine aspects. Zukerman contends that they are nothing like the routine encountered by conductors. "Conducting becomes—it has to be—a repetitive act. You always find yourself achieving a *piano* in the same way: You tell the orchestra. 'No, it's too loud.' When I play the violin or viola, I don't have to ask them, 'Can you please articulate?' I just look at the music and articulate on the instrument.

"So you find yourself standing in front and cueing people for no apparent reason except, sometimes, their own laziness; it's like being the coach of a football team. Yesterday I rehearsed the Mozart *Jupiter* Symphony. The St. Paul and I have played it together umpteen times. The players know my gestures; they have my markings in their parts. Even so, I had to start the opening phrase four times. Why? No reason, except that's the nature of the animal. It's just one of those things you have to do. Orchestra musicians look for leadership."

Zukerman suddenly began singing the E flat Major opening of the *andante* movement from Mozart's Symphony No. 40. "There were times when I conducted the first theme, which is in 6/8 time, in duple meter—just long, wonderful beats. You can only do that with your own orchestra. It's a musical trust that is very important. And, you know," he said, leaning forward as if to share a confidence, "it's harder to achieve that trust with a small orchestra than a big one. Why? Because of the amount of subtlety you need in the stick especially with very good players in front of you. You want to do more—you have to do more—with a chamber orchestra for the sound to come out right."

Our conversation turned to the central role that recordings have played in Zukerman's international career. His first discs were for CBS at around the time of his Leventritt triumph: the Tchaikovsky and Mendelssohn violin concertos (MS 7313) and French showpieces by Chausson, Saint-Saëns, and Vieuxtemps (MS 7422). He has since remade both the Tchaikovsky and Mendelssohn, the former with Zubin Mehta and the Israel Philharmonic for CBS (a live performance on IM 39563), the latter as soloist and conductor with the St. Paul ensemble (Philips 412 212). Of Zukerman's older recordings, the one he frankly dislikes and wants to rerecord very soon is the French-showpieces collection ("I didn't like working with conductor Charles Mackerras at the time"). He would also love to remake his Brahms and Beethoven concertos, doubling as conductor in the latter. Zukerman's Brahms, with Daniel Barenboim conducting the Orchestra de Paris (DG 2531 251), has been deleted; still available, however, is his Beethoven, with Barenboim and the Chicago Symphony (DG 2530 903).

In fact, Zukerman's discography encompasses all the standard violin concertos and several works for viola as well. Next May CBS will release a Zukerman recording of the Berg Violin Concerto coupled with the composer's *Three Pieces for Orchestra,* Op. 6, with Pierre Boulez conducting (IM 39741). "I haven't done the Stravinsky, Schoenberg, Giazunov, or Dvořák concertos," the violinist said. He underlined the point that he doesn't make records simply to satisfy a company's need to plug repertory gaps in its catalog. And to date, his single foray into crossover territory has been Claude Bolling's *Suite for Violin and Jazz Piano* (CBS M 35128).

Why won't Zukerman record more such crossover discs? Isn't everybody doing it these days? "Not me!" he snapped. "In fact I've had huge arguments about this with a number of recording companies—especially CBS. They wanted me to do Nashville stuff." Zukerman said, his face mirroring the distaste in his voice. "Can you imagine? It's not that I thought it would compromise me artistically; I just found no justification for recording it, except to make money. Now, there's absolutely nothing wrong with making money. But," he said, laughing heartily, "I have plenty of money! How many cars do I need? If Plácido Domingo wants to sing zarzuelas and Luciano Pavarotti wants to record Neapolitan songs, it's fine with me; that's popularizing their art. But I can't do that. I just can't."

As aware as Zukerman is of making the right career moves, he does not intend to allow his ambitions to run away with him. For the moment the conductor says he has no desire to graduate from small orchestras to large, as did his colleague Neville Marriner, also a violinist. Although he would like to conduct a Mozart opera someday, he is in no hurry to abandon the concert platform for the opera pit. Moderation, in short, has become a guiding concept in his personal and professional universe. He has cut down the number of recitals and concerts with orchestra he gives, partly because of the demands of his schedule in the Twin Cities—he conducts twelve weeks of concerts with the chamber orchestra, not including tours—and partly to give himself more time for study and reflection.

"This is my eighteenth season since the Leventritt. It's time to taper off a little." Between last September and September 1986, he will be doing about six and a half months of actual work. He used to put in nine or ten. "Hopefully, with God's help, I will have a good thirty years of performance. As you get older, the muscles aren't as efficient as they were. At fifty-eight or sixty I want to be able to play the fiddle as well as I could at forty. I can only do that if I have time to reflect and time to practice—to really start from scratch on the instrument, as I have the last four summers. I go into a practice room and work on the right hand as if I'd never seen a bow before. Believe me, it makes a difference come the middle of the season.

"Right now I am a happy man,"

Zukerman confessed. "What I'm trying to do most of all is separate my personal life from what I do professionally. Before, they ran together too much. That can't be done anymore. It shouldn't be done."

Several years ago, he and Eugenia separated, although Zukerman said he is maintaining "a very close, very meaningful relationship" with daughters Arianna, thirteen, and Natalia, ten. In the troubled months following the breakup of his marriage he sought help from psychoanalysis. From those sessions, he said, he came away with a firmer grip on his subconscious feelings. "I think it has helped my playing, my understanding of the music. It has also done a lot for my relationship with the orchestra personnel—dealing with their problems and my problems with them.

"Everybody wants to know what the future holds. If tomorrow I couldn't conduct, I'd be content. I wouldn't be content if I couldn't play. But then, I don't think either is going to happen. It's my decision. For the first time in my adult life, I can really make my own decisions. I'm not grabbing anymore. I'm reflecting."

The Rewards of Researching the Repertoire

by John Herrick Littlefield
Chamber Music Magazine
Fall 1985

I was quite disappointed to discover by my sophomore year in conservatory that I was already aware of virtually all of the standard literature that included the flute, and could play a large percentage of it. There just wasn't enough repertoire, in quantity or diversity, to sustain the career that I, as an idealistic and somewhat stubborn youth, had chosen against all parental recommendation.

Unwilling to abandon my goal, I began to consider my options. I soon discovered that I had no flair for composition. The last thing needed was more bad music to be weeded out of the repertoire. My alternatives, therefore, seemed clear. I could either commission new works by living composers or set out to find music that had already been written but, for one reason or another, was overlooked or forgotten.

I did, in fact, pursue both avenues. For the purposes of this article, however, I would like to concentrate on the research of existing works (in all categories—not just flute) in the hope that my experience may help someone who may be just starting out on such an undertaking.

As I was already a chamber music enthusiast, my first quest was for a combination of instruments, including the flute, that would be most likely to have hidden treasures in its repertoire. I started by looking in the "Flute Repertoire Catalogue," a source book by Frans Vester that is now out of print but is accessible in many libraries. Reference works of this sort are invaluable. They save hours of studying publisher's catalogues, and they often provide information about out of print works that no publisher's catalogue will have. There is now an even more complete source book for the flute called "Flute Literature" by Bernard Pierreuse, distributed by Theodore Presser Company (Bryn Mawr, Pennsylvania).

Similiar source books, that include chamber works, exist for most instruments. Some of these books are better than others. For strings there is Margaret K. Farish's "String Music in Print," which also has a supplement and is published by Musicdata Inc. The guitar has "The Guitar Music Index," published in two volumes by Galliard Press Ltd. (Honolulu, Hawaii), and the Music Register has published indexes for flute, oboe, clarinet, bassoon, saxophone, french horn, and each of the stringed instruments. Viola players have two books that might prove helpful: "The Viola" by Henry Barrett and "Music for the Viola" by Michael D. Williams. Brass players have the Robert King "Brass Players Guide." Pianists

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John Herrick Littlefield, flutist, founded the Herrick Quartet in 1972. Through his research, he has brought to light over 800 works for flute and string trio.
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have "The Piano in the Chamber Ensemble" by Maurice Hinson (Indiana University Press), and singers have "Art Songs with Obbligato Instruments" by Richard Le Sueur (Vocal Arts Information Services, Inc., Ann Arbor, Michigan). These books and others like them, can be found in libraries, and most can be purchased through music dealers and local book stores. They can, however, prove to be expensive.

Once I had my source book in hand, I was rather like a kid in a candy store. It is amazing how much music is in print. I went straight to the index to find out which ensembles had the largest literature. In my case, the category for flute and piano was the most extensive, followed by the standard woodwind quintet. I decided to pass both of these by on the basis that they were popular ensembles and probably had been quite thoroughly explored. My eye was then caught by a list of more than 200 composers who had written for flute, violin, viola, and cello. As fate would have it, this list turned out to be the very first seed of what was later to become the Herrick Quartet, an ensemble I founded in 1972 that has been going strong ever since. The list immediately showed some promise as I recognized a few of the composers: J.C. Bach, F.J. Haydn, Rossini, W.A. Mozart, and F. Schubert (who turned out to be someone other than the great Franz, but it looked good at the outset). What of the other 196 unknowns? Well, that was my terrain for hidden treasure; 196 unknown composers with a collective total of more than 800 pieces written for this combination of flute and strings.

At this stage of the game one must realize that finding forgotten masterpieces is rather like playing roulette—the odds are stacked against you. Logic would have it that if a piece had merit it would survive and already be well-known to all of us. To a large degree this is true, but there are many exceptions. Once in a while, a prolific, mediocre composer may have written one, two, or even a few exceptional and inspired pieces, only to have them overshadowed by his overall reputation. This is most likely to happen when the better pieces are scored for what is not presently a standard instrumentation. Even more likely, a composer may have been known only in his local area, and his music published privately or by a small publishing house with poor distribution. The music may have never been published. Then there are the closet composers. Ives is not likely to be the only example. These, and other, scenarios do exist; they are the exception rather than the rule, but they warrant investigation, particularly if your ensemble's repertoire seems to be limited, exhausted, or overly exploited by others.

Being somewhat fanatical, and knowing that ultimately I wanted to acquire the complete library, I proceeded to order absolutely every title that had any chance of being in print. About eight pieces came in out of the more than forty that I had ordered—most were out of print. By now I was working for the Patelson Music House in New York City, which was a great help to my quest

(though not a prerequisite for the success of such a project), and I learned that obscure music tends to go in and out of print very quickly, often showing up again briefly a few years later, sometimes by a completely different publisher. By keeping a constant eye out over the years, I have managed to buy fifty or so works in published editions that could have been difficult and expensive to acquire otherwise.

Music dealers are generally very helpful, but they are not research librarians, nor are they clairvoyant. (I would be wealthy if I had a nickel for every person who identified a piece of music by saying only that it had a blue cover and cost about twelve dollars.) Obviously, it helps to know the correct spelling of the composer's name (first name, too; composing often runs in families); the exact title of the piece, with key and any identifying opus numbers; the original instrumentation, and the most recent publisher to whom you can find reference. Even if the publisher has changed, the old publisher may be a clue to finding the new edition. Don't assume that a work is in print just because you hear it on the radio or have a recording of it. There are musicians, as well as recording companies, who specialize in presenting out of print works.

The other major source is the library, provided the work you are looking for is no longer under copyright. The copyright laws are not entirely uniform and should be checked in each instance. You can get further information from "A Musician's Guide to Copyright" by Willis Wager (Carousel Publishing Corporation). There are many libraries with excellent collections of chamber music, and a number of standard reference guides, such as the "Directory of Music Research Libraries" compiled by Rita Benton (University of Iowa), that provide their addresses and the extent of their services. There is no need actually to go to the library; you can conduct your research by correspondence. My best luck has been with the Library of Congress in Washington, D.C., the Eastman School Library in Rochester, New York, and, in the case of European composers, the Gesellschaft der Freunder de Osterr., Nationalbibliothek in Vienna, Austria, has been most helpful. (You can write to them in English, but don't be surprised when they write back in German, and the bill for copies is given in Austrian shillings.)

Another tack is to investigate where a composer was born, lived or died, because there are often local libraries and societies interested in maintaining his name. The more you know about a composer, the better your chances are of finding his music. Don't rule out asking other musicians or even published experts on a given composer. In some cases, these people may be secretive (they may want first crack at a premiere performance or a recording), but there is a good chance they will give you just the information you have been seeking.

After you succeed in acquiring the actual music, the real gamble comes into play. Is it any good? If you have never heard the piece, try to resist the tempta-

tion to judge it too quickly. It can take a while to highlight the particular bag of tricks of a composer from a given period. I remember a quartet by Ferdinand Ries that demonstrated this very clearly. Ries had been a close friend of Beethoven, and in many ways had taken a similar style. His quartet had a little of the flavor of an early Beethoven String Quartet and we approached it in this manner, which made Ries sound rather like second-rate Beethoven. I continued to program the piece, because there was something about it that appealed to me, and then one night, well into a tour of the Midwest, when we were all tired, had had an unpleasant disagreement in our warm up on stage, and were generally on edge, something happened. During the concert, the audience was particularly warm and receptive and things were going extremely well. By the time we got to the Ries, all of the negative energy from the warm up focussed into a new, positive concentration, and his quartet became a different piece. It wasn't Beethoven—it was finally Ries—with weakness and strengths very different from Beethoven, and it worked. The audience, and we, could feel it.

Obviously, Ferdinand Ries will never have the stature of Beethoven. The craft, the foresight, and the genius are just not comparable, but some of his music is virtuosic and exciting. It was very popular in its time, and the inclusion of it in today's programs adds another color and dimension to our enjoyment of that period.

It is a long road from the first source book through retailers, publishers, and libraries, to getting the music actually played, but I can personally vouch for the satisfaction. In the Herrick Quartet library, we now have more than 150 pieces. We haven't been able to play through them all yet, but we have already found a few that are really special. We now have a good repertoire to perform and can offer something that isn't being done by everyone else. We still have another 650 peices that we know are out there somewhere and have yet to acquire.

For every good or exceptional piece you find, you may find ten or more mediocre or terrible ones, but each success is not only a success for you but for all performers and audiences who will eventually play or hear the work. It can expand the horizons of our past, and today's "find" may very well become part of tomorrow's standard repertoire.

King for a Day

by Hans W. Heinsheimer
Opera News
September 1985

It took almost sixty years for Karol Szymanowski's *King Roger* to come to New York—not as a production in one of our opera houses, which could do justice to the rich panoply of its scenario, but in Carnegie Hall, where so many operas of important composers have been presented to a growing and appreciative public without scenery, costumes, make-up, props, and lights. Such a concert performance is more often than not a clear if somehow sad indication that the opera is not likely to lead a vigorous and successful life on the stage and will have to plead its cause through music alone. That this happens to *King Roger* is, considering the history of the work, not surprising.

Szymanowski was the most important Polish composer since Chopin and remained so until, after World War II, a new generation of prominent Polish composers emerged, led by Krysztof Penderecki and Witold Lutoslawski. Szymanowski was born on October 6, 1882, in Tymoszówka in the Polish Ukraine, and died on March 28, 1937, in Lausanne, Switzerland, during one of his frequent attempts to escape from the lingering tuberculosis he had been fighting many years and which, time and again, had forced him into hospitals and sanitoriums in Poland, Switzerland, and Austria. A complete edition of his works, recently published by Polish Music Publications in Crakow, Universal Edition in Vienna, and the music publisher Max Eschig in Paris, shows their rich diversity. The seventeen volumes contain four symphonies, a concert overture, two violin concertos, a piano concerto (the frequently performed *Symphonie Concertante),* and eight major choral works, among them his probably most consistently performed work, the *Stabat Mater,* written in 1926 as opus 53. There are also about 130 songs, two string quartets, a piano trio, and a wealth of successful music for the piano and for the violin, among the latter the brilliant, elegant *Fontaine d'Arethuse* of 1915, which brought him early international fame when Bronislaw Huberman and then other leading violinists made it part of their repertory.

Stage works decidedly take a back seat in this welter of creative activity. A ballet, *Harnasie,* composed in 1926 and dealing with the patriotically inspired brigands in the Carpathian Mountains, had to wait eleven years for a first performance in Prague. His first attempt at opera, the one-acter *Hagith*—with a libretto that owes much to *Salome,* based on a story around the old King David and a young girl who causes his death and is stoned to death, written as early as 1912—was performed ten years later in Warsaw and went from there scarcely anywhere else. Incidental music for a play on Potemkin, written for a production in Warsaw, was a minor excursion

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into the theater by the increasingly successful composer.

The idea of an opera around King Roger can be traced back to a journey the composer undertook to Sicily and North Africa shortly before the First World War. Szymanowski was impressed and inspired by the diversity and interpenetration of the various cultures that successively fertilized the island of Sicily—ancient Greece, Byzantium, the Orient, and medieval Christianity. These ideas took shape during the years of World War I, which Szymanowski had to spend in Russia, unable to return to Poland. During his enforced exile he came across a book on Italy by the Russian historian and scientist Muratov and found himself again fascinated by the events in Sicily in the twelfth century and by the story of King Roger II the Great (1093-1154). Szymanowski even wrote a philosophical novel, *Ephebos,* dealing with the historical and spiritual situation in Italy under Norman rule and with the figure of Roger.

When he could return to Poland, he found most welcome assistance in the task of transforming his ideas and his historical studies into a libretto for an opera from his cousin, the poet and playwright Jaroslaw Iwaszkiewicz. The first draft of a "Sicilian drama," which he received from Iwaszkiewicz late in 1918, interested him from the start. "The rough Sicilian sketch you sent me," he wrote, "struck me immediately as strangely familiar, as though revealing some secret yearnings of my own! I liked it tremendously—and nothing could please me better than to see you take a serious interest in doing it! From a scenic viewpoint (color of crowd scenes, dances, etc.) the Byzantine-Arabic palace interiors would be perfect. Just imagine: dull gold and the rigid patterns of mosaics as a background, or Moorish filigree, dances—what a wealth of delicious 'barbaric' splendor. I have a fairly clear outline in my mind, which more or less looks as follows: deep contrasts of oddly welded words (Byzantine, Eastern, Norman), the search for the hidden meaning behind all this, an attempt to solve insoluble puzzles. I feel myself wandering amid fabulous treasures. I am getting more and more enthusiastic about the whole idea."

In September 1919 the composer and poet met in Odessa, on the Black Sea. Here the libretto became crystallized. Iwaszkiewicz finished it in 1920, but Szymanowski changed it greatly in the course of composing the music and rewrote most of the third act. The music was written mostly in 1920, the third act in 1921 during a stay in the U.S. Reviewing a concert performance on BBC Radio in 1966, Andrew Porter pointed out that much of the libretto has its source in the *Bacchae* of Euripides which later also served as a starting point for Hans Werner Henze's *Bassarids.* The three acts of *King Roger* represent three encounters of the king with the god Dionysus. The first takes place in the cathedral at Palermo, where the god makes his first appearance as a mysterious shepherd, reminding one of the appearance of Guntram in another opera with serious libretto trouble, the one by Richard Strauss. (In its early

stages the opera was called *The Shepherd,* and only in 1921 did Szymanowski decide to call it *King Roger.)*

The second encounter of king and shepherd takes place in the royal palace, where much of the dialogue follows closely the ideas and often the text of Euripides. The last takes place in the ruins of a Greek theater. In the cathedral scene Roger summons the shepherd to his palace for trial. But when they meet there, it is Roger who is to be tried. The Norman guards prove powerless. The fetters snap from the shepherd's limbs. He leads Roger and his Queen Roxane (her song is one of the highlights and has been separately published and often performed) into the starlit open. Roger casts off his regalia and sets out with his court for his final trial. In the third act the shepherd is revealed to him as Dionysus. All renounce royal glamour, passions, and desires and forsake their epicurean lives. By following the Shepherd they hope to experience Dionysiac delights.

This dramatically nebulous and dangerous if not outright suicidal libretto, set in expansive, expensive surroundings, already seems self-defeating. But this was not all. Szymanowski, the gentlest, most unpolitical and uncontroversial of composers, an elegant citizen of the world, encountered with this opera political difficulties that were prompted neither by the text nor by the music. After he finished the composition—which had occupied him for ten years, during which he sometimes was "tormented by it terribly, so that I began to get tired of it"—he asked his publisher, Emil Hertzka, head of Universal Edition in Vienna, to place the work with one of the important opera houses in Germany, of which there were many, all eager to stage a world premiere by an internationally famous composer, with all its attendant publicity, preferably Berlin. On May 3, 1923, Hertzka replied, "I consider it out of the question to bring your work to a world premiere at the Berlin Staatsoper. I am convinced they would not dare to perform a Polish opera. Just today the French General Foch has traveled to Warsaw, and the tension between Germany and Poland is much too great to make such a plan practical."

For three more years *Roger* remained unperformed. Finally Syzmanowski had to settle for a premiere in Warsaw, where the opera was first produced at the Teatr Wielki (Grand Theater) on June 19, 1926, conducted by Emil Mlynarski, with Szymanowski's sister Stanislawa Szymanowska as Queen Roxane. An outstanding artist, she was instrumental in launching many of Szymanowski's songs. She was present in Lausanne when the composer, who never married, died there in 1927. *King Roger* had only two additional performances.

Again two years had to pass til *Król Roger,* now *König Roger,* finally had the much desired performance in Germany and again it was a political disaster. The opera was produced by the Stadttheater in Duisburg in a German translation by Rudolf Stefan Hoffmann, a Viennese gynecologist, on October 28, 1928, and was withdrawn at the request

of the police after only one performance, because anti-Polish riots were expected. "The performance in Duisburg ended with ovations the like of which I have seldom experienced," Szymanowski wrote later to a friend. "Nevertheless, the memory of the event is very depressing for me, and after the political scandal that followed, I hated *King Roger.*" In October 1932 there was one more production, this time in Czech at the National Theater in Prague, but there was only one repeat performance. Szymanowski said in an interview, "The careful preparation of chorus, orchestra, and soloists brought the piece again closer to me. The opera cannot be compared with anything else in my music." When he died, the work, in the twelve years since its completion, had been performed only six times.

In April 1949, there was another performance at the Teatro Massimo in Palermo, where a mosaic of King Roger being crowned by Christ can be seen in the cathedral. This single performance (this time in Italian) took place within the framework of the twenty-third festival of ISCM, the International Society for Contemporary Music. In 1952 the opera reentered the repertory in Warsaw, which also staged it for the reopening of the rebuilt Teatr Wielki in 1965 and performed it occasionally on guest trips, for example in 1984 in Dresden. Then in May 1975 the New Opera Company staged it at Sadler's Wells under Charles Mackerras, a production repeated by the English National Opera in March 1976 at the Coliseum. But the curse just would not go away. In 1981 all seemed to be ready for a first stage performance in the United States: Seattle Opera announced *King Roger* for its forthcoming season. Costumes and scenery, promised on loan from Warsaw, could not be shipped in the wake of worsening American-Polish relations after the suppression of Solidarity, and it had to be canceled. *Roger* remains an opera almost without stage performance. The score is kept alive by concert performances and broadcasts. A recent notice from the publisher in Vienna lists more than fifty broadcast performances of *King Roger* in England, Holland, Poland, France, Belgium, Czechoslovakia, Italy, East and West Germany, Austria, Switzerland, and Australia. Now New York takes its turn.

Gunther Schuller: Composer, Conductor, and Musical Conscience

by Janet Tassel
Ovation
November 1985

Gunther Schuller turns sixty on November 22, St. Cecilia's Day, an auspicous birthday for any musician. But it is more appropriate in Schuller's case than most. Musicians all over the country will tell you that Schuller is a kind of guardian angel, standing vigil over nothing less than the integrity of music. At the moment, it is not a happy vista, as he sees it, and he is worried. Nevertheless, he is not about to give up the fight. No wonder he has come to represent, as composer Donald Harris once said, the "American musical conscience."

Schuller shrugs off the metaphor, but not its responsibilities. In daily battle against the visigoths of commercialism, Schuller—in addition to composing, conducting, publishing, recording, teaching, and writing—serves on over fifty advisory groups, juries, and committees, stumping for the verities of classical, jazz, and ethnic musics as well as that specialized hybrid called Third Stream, a term he himself coined in 1957.

Last year, the strict requirements of this musical probity led him to make one of the most difficult decisions of his life: After years of being at esthetic loggerheads with Boston Symphony Orchestra Music Director Seiji Ozawa, Schuller resigned the artistic directorship of the renowned Tanglewood Music Center, founded by Serge Koussevitsky in 1940 as the teaching division of the BSO's Tanglewood festival. For more than two decades, Schuller had been responsible for all contemporary-music activities and for most of the administration of the Center.

Schuller is reluctant to discuss this "morally imperative" move because of its painful memories. However, stressing that the Tanglewood issue is symptomatic of the larger problems besetting music—"the marketing and merchandising that are compromising standards all over the place"—he airs his grievance on this vexatious topic. At his spacious suburban Boston home, Schuller recently spoke fiercely and affectionately about the things that are troubling him.

It was one of his customary frenetic afternoons. The following day he was to leave for Germany to conduct the Berlin Philharmonic in the premiere of his *Farbenspiel: Concerto for Orchestra,* commissioned by the orchestra for its one-hundredth anniversary. (He was the only American to receive a commission.) His discourse was punctuated by the intermittent baying of the family basset hound, Melisande, the frequent ringing of the phones (one of the callers was Sherrill Milnes), and the practicing of his twenty-six-year-old son George, a drummer (older son Edwin is a jazz bassist).

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"Look," he sighs, "this subject makes me terribly sad. I gave my life to Tanglewood, doing the work of four people. I was hired by Leinsdorf [to succeed Aaron Copland as head of the Composition Department] two years after Seiji Ozawa was there as a student! I saw the break coming years ago, the disagreements with Seiji over so many things: conducting, contemporary music, student training, what to perform. But I hate confrontations, and so for many years I gave in to his not-so-subtle pressuring and his increasing intrusion on my prerogatives, and I swallowed hard many, many times. But finally Ozawa made some decisions that were so offensive to me artistically that I said 'This is it.' My sacred obligation at Tanglewood was to preserve Koussevitsky's dream—a sanctuary where students can come and study and be sheltered from the commerce, the business, the anti-artistic pressures of the music industry. We're talking about corruption and deterioration of standards."

A huge problem, unassuaged by pointing fingers. However: "It is related to the nefarious abuse of power of arrogant critics like John Rockwell of the *New York Times,* who had been on a one-man crusade to discredit the Contemporary Music Festival at Tanglewood —that meant me—for years. We weren't featuring music by the trendy people Rockwell always touts, like Philip Glass.

"But I don't want to talk about Rockwell," Schuller continues. "He is just a symptom of the sickness that threatens the health of music as an art. The point is that what certain critics or would-be tastemakers tout as the newest fashionable trend or conductor or soloist has become more influential in recent years than maintaining esthetic standards, preserving the art of music—what Wagner called *'die heilige Kunst.'* The latest hotshot conductor with 'exotic flair' and 'visual charisma' and expensive flashy P.R. may be very 'in' this year, and can wow an uninformed audience with the fastest performance of Tchaikovsky's Fifth ever heard. But he may be a very poor choice to teach the students at Tanglewood. This is the kind of thing, with many variations, that I was bucking there for years and, when I couldn't stem the tide any longer, I left.

"It's not only Tanglewood, or Ozawa, or the BSO"—his gesture seems to embrace the round world. "There is an epidemic of commercialism affecting many of our major symphony orchestras, and opera companies like the Met as well. The important decisions—who performs, what is performed, even how it is performed—are made commercially, not artistically. The name of the game seems to be marketing, selling, bottom-line accounting—and ultimately the compromising of standards."

However, as distressing as the rupture with Seiji Ozawa has been, Schuller is not sleeping late, with time hanging heavy on his hands. He barely sleeps at all. One of America's legendary musical jugglers, he still has enough major commitments for at least another sixty years—without hobbies. His hobbies, he will tell you, have always been music.

Primarily, of course, he is a composer, and has been at this job steadily since he was an eleven-year-old kid in New York. One of his most recent works, in fact, is the revision of a cello concerto he composed when he was nineteen. He has had several premieres during the past year, including, at the New York Philharmonic—on his fifty-ninth birthday—his *Concerto Quaternio,* which was enthusiastically received and beautifully reviewed. Of his more than 110 compositions, however—everything from operas to chamber music (his *Seven Studies on Themes of Paul Klee,* of 1959, has become virtually a repertory piece)—there are several works he personally considers more important: his *Spectra* (1958), his *Symphony* (1965), or his *Farbenspiel* (1985), and some of his other concertos for various instruments.

Schuller's numerous current commissions include: a viola concerto for 1982 Naumberg Award winner Thomas Riebl, who will premiere it, under Schuller, with the New Orleans Symphony Orchestra, December 17 and 18; a set of waltzes for organ for the National Endowment for the Arts; and a string quartet for the Syracuse Friends of Music in honor of Russian-born American violinst Louis Krasner. Schuller's composing is a "very personal matter," but he allows that in style and technique it may be something few other composers are at present doing. "What we composers need to do," he says, "is to comprehend and digest all the techniques and concepts developed in our century." He is encouraged by the recent general retrenchment from the previous sixty years of experimentation. "We're through experimenting, thank God; we were about to experiment ourselves right out of business."

Which leads to a question about his own desert-island luggage. He says it would include works by Milton Babbitt, Charles Wuorinen, Mario Davidovsky, George Perle, and Elliott Carter—composers who are not known for shirking experiment. He also has high regard for Steve Reich, especially as he becomes more and more "maximal"; but he frowns when asked about Philip Glass. "I suppose Glass's simplistic wallpaper music is what we deserve as a reaction to those years of misbegotten—often mindless—radicalism, hyperintellectualism and certain European composers' attempts to disconnect entirely from the past. But Glass's music is hardly the answer to any of modern music's dilemmas." Schuller calls it "quick-fix music" for cultural illiterates and the "rock-oriented fringe—a naive mishmash of silly little tunes, boringly repeated, devoid of substance. A musical dead end. Anyhow, Erik Satie and George Antheil did all that sixty years ago—and much better."

Schuller's second calling, as a conductor, leads him to the podiums of the world's great orchestras, though during the 1984–85 season he accepted an interim post as Musical Director of the Spokane Symphony when that group, foundering, asked him to set its house in order. He did. Spokanians now write about him in terms usually reserved for the Redeemer. He has recently accepted

the directorship of the Symphony's Sandpoint Festival in Idaho, which, he says, he plans to build into the "Tanglewood of the Northwest."

It becomes clear as he talks that conducting for him is a calling devoted completely to the service of his primary persona, the composer. The issue, he says, comes down to the "little black dots" the great composers labored and sweated over before setting them on paper. In one section of his book-in-progress, *Nobody Gives a Damn about the Composer*—a compilation of sins committed by conductors against tempo markings, dynamics, and phrasings—Schuller analyzes seventeen different recordings of Ravel's *Daphnis et Chloé*. Only one, he says, "comes close to obeying the basic information contained in the score—Skrowaczewski [VOX SVBX 5133], who also happens to be a fine composer." Self-effacement before the "basic information" of the score and a passionate "realization, not interpretation"—these are the criteria Schuller offers as his "conductor's credo."

The ideal conductor, he says, is one who strives to be a "conduit, a transmitter, to bring to life as authentically as is humanly possible a realization of what the composer intended. This means getting under the surface of the score. We all know people who conduct from memory, but they conduct across the top of the music; they often don't know what's inside it. I'm talking about study, reading, listening, psyching your way into the composer's mind, retracing his creative steps—above all, not arbitrarily disregarding his notations. Most of the conducting superstars today conduct only the melody; they don't even seem to know how to take the orchestra organically from one section of a work to another."

Schuller expects from his ideal conductor the kind of humility before each composer's individuality that he presupposes for his own conducting. Only with exhaustive investigation can the conductor close in on the specific sonority and harmonic language of the great composers. Schuller's special concern: "The conductor must recreate the sound the composer heard in his head. To do that he has to get his players to change their instruments' sounds, to give Wagner a certain sound, Debussy a different sound, Mozart another. He has to extract from the score the highly individual *klang* of each composer. Brahms, Tchaikovsky, and Dvořák, contemporaries using the same basic harmonic repertory—more or less up through the ninth chord—nevertheless each developed a completely unique musical language. It's the conductor's task to bring out these linguistic differences."

The conductor who comes closest to Schuller's ideal is the Netherlands' Bernard Haitink. He speaks admiringly of Erich Leinsdorf and Sir Georg Solti, of Eugen Jochum, and Sir Charles Mackerras, but Haitink represents for him "the all-round, versatile ideal. I can hear an orchestra on the radio and know it is Haitink conducting. Of course, when I say I recognize Haitink, what I am saying is that I recognize the full,

the true Brahms or Debussy or Willem Pijper."

Schuller himself is known, in composer John Harbison's words, for his "practically religious sensitivity" to the composer's wishes, and for his dedication to American music. It is possible that he has introduced more American music, almost two centuries' worth, than any other conductor. After a festival of American music in Paris some years ago, much of which was conducted by Schuller, Charles Wuorinen pointed to the moon and remarked, "One day there will be an American music festival up there and Gunther will be conducting."

An author as well as a musician, Schuller—whose first book, *Horn Technique,* was published by Oxford University Press in 1962—will see published, on the occasion of his sixtieth birthday, *Musings,* a collection of his writings. And at last, in 1986—"only fifteen years overdue"—the second of a projected three-volume history of jazz will make its appearance (volume one, *Early Jazz,* came out in 1968). This is the book jazz people say they have been waiting for, and the author himself declares that it will "resuscitate some neglected people and de-myth some myths." *(Musings* and the jazz volumes are published by Oxford.)

A few years ago Schuller established a recording company, GM Recordings, as an adjunct to his publishing firms Margun Music and GunMarMusic—both from his wife, Marjorie's name and his own. All three enterprises are dedicated to music of all types that might otherwise be overlooked. Schuller usually ends up subsidizing these ventures, and says, "They are definitely non-profit. But," he adds, "if I don't do this stuff, who will?"

The boss usually does the liner notes for GM's recordings, as he does for many other labels. It was in this capacity that he received a Grammy this year, for the essay he co-authored with Martin Williams in the compendious gold-record album "Big Band Jazz" (Smithsonian R 030, six discs). This was Schuller's second Grammy; the first was for his immensely popular 1973 recording of Scott Joplin (1868–1917) tunes, "Joplin: The Red Back Book" (Angel S-36060), with the New England Conservatory Ragtime Ensemble. Schuller is perhaps the world's preeminent music reconstructionist, encompassing in his work music spanning the centuries and including Weill, Ives, Monteverdi, Farina, Ellington, and Dragonetti, among others. He arranged and edited the Joplin rags, as well as the opera *Treemonisha* (Deutsche Grammophon 2707 083), based on models in *The Red Back Book* (a collection of early twentieth-century rags). Not long afterward, Marvin Hamlisch used several of Schuller's editings in 1973's Best Picture Award winner, *The Sting,* and won himself an Oscar for Adaptation and Original Song Score.

The rescue of Scott Joplin from obscurity was the most celebrated of Schuller's activities at the New England Conservatory of Music, of which he was president from 1967 until he resigned in

1977 to devote himself to his myriad other activities. Earlier, he had taught at both the Manhattan School of Music and Yale—an impressive curriculum vitae for someone whose formal education was over by the time he was sixteen.

Even at that age, it seems, there was too much for him to do. Schuller's father, a German émigré and a violinist with the New York Philharmonic, and his mother, a devout music-lover, sent the seven-year-old Gunther to private school in Germany for a "real" education. Five years later he was enrolled at the St. Thomas Church Choir School in New York, one of its soprano soloists. However, in four years, proficient in three languages, composition, and several instruments, Schuller, no longer a soprano and over-qualified for public high school, dropped out, going forth as a French horn player.

After stints with the New York Philharmonic and the Ballet Theatre Orchestra, he was hired as principal horn—at age seventeen—of the Cincinnati Symphony. In 1945 he became principal horn of the Metropolitan Opera Orchestra, a chair he held until 1959. During those years, he composed both classical and jazz pieces that were performed by ensembles ranging from that of Miles Davis to the New York Philharmonic and chamber-music groups under Dimitri Mitropoulos. His horn-playing can still be heard in numerous jazz recordings—including the landmark "Birth of the Cool," with Davis, still available on Capitol Records (16168), and in the Metropolitan Opera broadcast releases from that period.

Clearly, as Schuller says, "I've been in this business a long time." But because in his view the latest operative word is, in fact, "business," Schuller is alarmed. "I realize that the symphony orchestra is having its problems," he says. "More than ninety-five percent of the American population has never even heard a Beethoven symphony, has absolutely no idea what a symphony orchestra is! For them it's Michael Jackson and Madonna—pop, rock, and schlock all the way. And not only teenagers; it's their parents, too. Classical music simply doesn't exist for them. But neither do Duke Ellington, John Coltrane, Charlie Parker, Charlie Mingus—even good bluegrass music doesn't exist for the overwhelming majority of our population. And make no mistake about it: The smartest, shrewdest, richest people in the business are at work in those commercial studios, grabbing even larger pieces of the financial and media pies.

"Okay, these are big national problems, and of course the larger answers are in education, and that's such a mess in this country—it's another whole topic." This topic—"the disaster in America's public schools"—is one that Schuller tackles at every available forum. "So instead of being concerned with the national lack of musical literacy, what do the symphony orchestras do? Educate? A little: a few outreach programs—good efforts but drops on a hot stone. No, they plan better marketing techniques; they increasingly adopt the not-always-scrupulous

methods of the big corporations—as if their only obligation were to survive and be solvent. Basically, they are opting not for audience education, venturesome programming, and artistic integrity—I mean, the symphony orchestra exists to transmit the highest achievements of mankind!—but for better merchandising."

He continues: "This Nielson-rating mentality is unfortunately also behind the hiring of most of our music directors. The orchestra boards—most of them lay people—rarely know who is a good conductor, let alone a great one. They have to look it up in *Time* magazine. Mostly they're influenced by the latest marketplace hype and 'superstar' press clippings. So they usually get some exotic type, frequently non-American, who's got a smart, well-connected agent.

"And then, the conductor—this packaged product, not untalented obviously, but maybe not ready to be a music director—will be wanting to have four other orchestras, several recording contracts, and more weeks away from the orchestra than with it. The board usually doesn't have the knowledge or the guts to stand up against these ambitions. The conductor/music director should be made to stay put and get to work on the care and feeding of that one orchestra, to develop its special personality, its uniqueness. He should be the central musical figure of the community, as Koussevitsky was here in Boston, and like the other great ones: Stokowski, Mitropoulos, Toscanini, Steinberg, Goossens, Dorati, Abravanel.

"But of course this new type of conductor can make twenty times as much money and get a lot more media coverage by jetting around the world with his handful of memorized programs than by staying put. So what happens is that American orchestra players—no question the finest in the world—are deprived of playing together under a powerful unifying force to forge a collective personality differentiating one orchestra from another. Classical music is becoming more and more synthetic and homogenized, just like international pop."

Similarly, Schuller insists, it is marketplace criteria that govern the hiring of soloists, the choice of programs and the critical responses. He speaks of payoffs to critics—the conductor, for example, who used to send three cases of expensive liquor to a Boston critic every Christmas. But he reserves his bitterest invective for what he calls the "management monopoly" on New York's West 57th Street, where the "real power resides, where the wheeling and dealing and arm-twisting take place, where the musical commodities are traded and the 'supernovas' sold—often at obscene fees."

As the process of deterioration continues—the product becoming more "synthetic and homogenized"—the enlightened audiences of former years, he says, are not there anymore. "The seats of a concert hall may be filled today, but often with other people, less discriminating music consumers for whom a concert is a social event or a chance to see the latest supernova." Here Schuller literally pulls his hair.

"Esthetic discernment will soon be a thing of the past. Especially now, what with TV and video effectively suppressing good musics with their commercializing and trivializing and 'entertaining.' Musical content will soon be totally irrelevant: We have been manipulated into having to see music. It's being choreographed for us. God forbid somebody should just listen to an eight-bar phrase of music!"

Schuller, an advisor to the Chicago Lyric Opera, which he calls "the best house in the land," says he sees the same symptoms of commercialism in opera, particularly at the Metropolitan. "It is upsetting to see what has happened to that great institution since the forties and fifties, my happy years there. My God, when I think of the great singers and conductors we had then . . . I don't know how the Met chooses half of its singers. 'Big' voices seem to be the priority. Once in a while you get the beautiful Kathleen Battle or Catherine Malfitano. But all too often it's past-their-prime sopranos and worn-out tenors. Why must we have an elderly German lady with a *vibrato* a minor-third wide portraying the youthful Tosca? Go to any party where opera folks gather, and within five minutes the talk will turn to the 'malaise' and 'intrigue' at the Met, the managerial manipulations that ignore the hundreds of fresh young voices in this country—that ignore art itself—in order to further someone's business! It's all so sad."

But then he smiles. "Thank God," he says, "there are wonderful exceptions to all this." He mentions musicians like Wynton Marsalis, whom he blesses for his incorruptibility. "And by the way, such corruption and egocentrism seldom occur in jazz. Jazz has the most remarkable way of self-regulating its artistic standards. There is very little B.S. in that field."

And so the afternoon slides away. Schuller sips at some coffee, and he becomes pensive. He says he realizes he's not supposed to say all these "nasty things." But he says he is haunted by the spectors of commercialism, compromise, and the inevitable decline in musical standards. There is no call for him to apologize. Most of us would agree that the "conscience of American music" has earned the right to sound off.

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Selected Reprints

Peter Serkin

by Michael Kimmelman
Ovation
January 1986

"I'm really into it. This seems more wholesome."

A smiling, contented Peter Serkin is talking about his busy performing career, and about the days when he was, as Donal Henahan described him in a 1973 *New York Times* article, "the counterculture's reluctant envoy to the straight concert world." Back then, the pianist was known as an unconventional stage presence—dressing in black tie when tails were the conservative standard, in Nehru-style shirts when suits had finally become okay. Before a journey in 1969 to India, one of several trips he took to get away from his life onstage, he told the *Philadelphia Inquirer:* "I don't look at this trip as a recess from playing, but I look at playing as a recess from the other things I feel are important. I don't value concerts that highly now."

He says today, "In those days I was very interested in leaving behind the European and American cultures. I was eager to get in touch with Third World countries, with other ways of creating art, other ways of thinking. I had contempt for things European and I didn't play in Europe for ten to twelve years because of that. Those were stupid attitudes, and I've given them up since."

The thirty-eight-year-old Serkin now likes playing throughout the world. "These days I don't feel any need to go away," he says. The long hair he sported a decade or so ago is long gone. Serkin is tall, thin, bespectacled, with short blondish hair, his face sculpted, clean-shaven, handsome in a boyish way. He's no longer the image of counterculture.

Not that Serkin is an entirely changed man. He remains deeply serious about life, and is a private, shy, disarmingly gentle and friendly soul. The spirit of his earlier explorations into non-Western societies is evident in his still-avid curiosity, his constant concerns about the worth and meaning of the things he does and plays. It is evident, too, in his approach to the keyboard, which eschews cold, mechanistic playing for a deeply heartfelt, concentrated, and almost spiritual interpretive manner—a style that is a far cry indeed from the hyperprofessionalism of so many other young players today.

Serkin is, as before, decidedly anti-careerist, and this too separates him from most of those note-perfect, competition-hewn colleagues. He clearly cares more about advancing the music than his own career. Something else Henahan said about him over a decade ago seems no less true today: that he appears "still determined to be simple and open in a complex and devious world,

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Michael Kimmelman is a music critic on the *Philadelphia Inquirer* and is also a record reviewer for *Ovation*. Copyright 1986 by Ovation Magazine Associates. Used with permission.

still convinced that humans can be humane, and art can be artless."

For several years, Serkin's style at the piano had seemed to some critics almost too intense, too analytical, too mystical, perhaps, and the result was performances that many observers considered intelligent yet mannered, exaggerated. Tempos were often extremely slow, the articulation intentionally brittle and unpolished. "When I think back to my earlier playing," admits Serkin, "it was too deadly earnest." He seemed to be searching for a voice.

After making numerous recordings of everything from Bach to Busoni and Berg, Serkin began to avoid the standard repertoire and performed almost only chamber music—focusing on twentieth-century works—with Tashi, the group that he, along with cellist Fred Sherry, violinist Ida Kavafian, and clarinetist Richard Stoltzman, helped to found in 1973. "For a while I renounced things soloistic," says Serkin. "I used to be very stubborn and difficult. I didn't even consider Beethoven sonatas for years. But my hesitation started to dissolve when I realized there were no barriers between the genres, between chamber music, solo, and orchestral playing, that the issues and the problems are the same for all of them."

Longtime friend and chamber-music partner Fred Sherry reflects: "Peter once said to me that when he was a kid, he thought how unequally piano and strings were matched. But he's obviously thought about it a lot, and now he's become one of the few pianists who can really play with a string player. I always think of him as a player who has a great technique but never abuses it, who tries to look at the score and understand exactly why a composer did what he did. He loves to look at music and he's an incredible sight-reader—but he never uses it as a shortcut."

Serkin stopped playing with Tashi around 1980, just as the group's reputation as one of the most articulate exponents of new music had become widespread. "Tashi was never intended to become an institution. We had had a tacit agreement that as soon as we got successful, we would disband. I enjoyed the first years, though, when everyone was saying it couldn't be done. It gave me a new start on the lifestyle of a performing musician."

Serkin's recent recordings of Schubert and Beethoven on the Graf fortepiano (Pro Arte PAD-171 and PAD-181, respectively) testify to that new start and to his renewed interest in the standard solo repertoire. So do his upcoming releases, also for Pro Arte, including a version of Beethoven's *Hammerklavier* on a modern piano, a Chopin album, a Mozart disc featuring two late sonatas and rondos, and a second recording of Bach's *Goldberg* Variations, along with the Italian Concerto. Also due is a Brahms First Piano Concerto recorded this past September with conductor Robert Shaw and the Atlanta Symphony. "It went so well that we're planning to do the Brahms Second later this year," Serkin says. Other future record-

ings planned on Pro Arte include a Mozart concerto disc (Silverstein, Rochester Philharmonic) and a Haydn sonata album. This season also includes performances and recordings with the London Symphony of the Schoenberg Piano Concerto with Boulez as conductor, for Erato, and of the Berg Chamber Concerto for Violin and Piano, on CBS, with violinist Isaac Stern and conductor Claudio Abbado. Furthermore, a solo recital of works by Stravinsky and Wolpe is on tap for New World Records. The already-released recordings, such as the Schubert and Beethoven works on the Graf, and the recording of Peter Lieberson's Piano Concerto (1983), with Seiji Ozawa and the Boston Symphony (New World NW 325) are among the performances that have prompted critics to call him one of the foremost pianists before the public today. Serkin seems to have found his voice.

Such enthusiastic praise from critics is not the kind of press Serkin always received, although he has always received lots of press. The son of Rudolf Serkin and grandson of Adolf Busch, the prodigiously talented young Serkin was, inevitably, a genuine curiosity in the music world—not least because he seemed such a radical departure from his distinguished relatives.

Serkin was a fitting musical heir: He was a student by age eleven at the renowned Curtis Institute in Philadelphia, where he studied with Mieczyslaw Horszowski, Lee Luvisi, and his father; and made a successful New York debut one year later. A few years later, sixteen-year-old Serkin was described by one critic as "a young man who many feel is the top up-and-coming pianist of the decade."

But he was an unlikely heir to his august father and grandfather in other ways. As a student at Curtis, Serkin was known for his spirited, spunky side—once coming to a lesson in his pajamas, stalking the school's halls in a gorilla mask. There was a less childish side, however, when Serkin stepped onstage. He "creates a restless, tortured, and decidedly tense atmosphere about him," John Gruen noted in 1966 in the *New York Herald Tribune*. But Serkin was indeed a troubled presence. "I have anxiety lately before concerts," he said that same year. "I don't think it is as simple as fear of the audiences or the stress of traveling. It's really irrational."

Perhaps not. While most musicians struggle for the connections that can help them to a successful performing career, Serkin couldn't avoid them. There were the inevitable and unending comparisons with his father, the questions about his own talents, all of it before he even reached his teens. As he stated in 1973: "I wasn't in any position then to realize how much music meant to me, simply because I was under actual compulsion to perform a lot—from the whole family situation, from having a manager, from being invited to perform, and all that."

Not surprisingly, he searched for alternatives. The pianist was, and remains, very much a product of his

generation. During the 1960s and early 1970s, at least, that meant he was distinctly, adamantly, out of line with the traditionalist serious-music world—a world that, in turn, looked on him with curiosity and even condescension. He directed his attention to concerns such as Vietnam and civil rights, he took drugs, he listened to rock music and jazz. A Beatles poster adorned his living room during the late sixties, and he said around the same time, "The music I like to listen to myself is by people like Zappa, John McLaughlin, the Grateful Dead, Coltrane, Sun Ra."

With Serkin's return to solo-playing and to a regular concert career during the late seventies and early eighties, several of these interests continued as directions in his later work: an increased and ongoing passion for various kinds of music, especially contemporary pieces; an experimental, spiritualistic approach to music-making; a social consciousness about art.

The latter is still evident when he speaks about the Marlboro Festival in Vermont, directed for many years by his father, and where twelve-year-old Peter made his first public appearance in the summer of 1959. "I left Marlboro in the sixties, quite disenchanted with what it had become. I had loved it in the old days when it was short on cash and public approval. Then it got more cash and reputation, and it started to play host to some of the supporters of the war—Humphrey, Fortas, and all the CIA and SS that came with them."

His attitudes toward Marlboro's musical style are no less revealing. He reacts strongly against what he considers its "super-emotionalized approach." "At Marlboro everything is supposed to be so emotional that it has become a way to fake emotion, to appear involved. But it's not authentic. A lot of the participants there may not even be aware of this anymore. It's a very inbred scene where people get together to pat each other on the back and tell themselves how good they are."

The problems started around the time flutist Marcel Moÿse was "being phased out," says Serkin. Along with Klemperer, Horszowski, Stravinsky, Casals, Karl Ulrich Schnabel, and a few others, Moÿse remains, Serkin adds, one of the strongest influences on his musical style. "I used to hear him in my dreams. A lot of what he taught was extremely basic—about rhythm, about the language of the diatonic scale. It was a way of simplifying, for me, as a pianist, to hear him work as a flutist. His concern with timbre, for instance, influenced me enormously. I hadn't thought about that before. And his gleefulness rubbed off on me."

Moÿse, continues Serkin, taught him about musical structure. "He had a sense about what were the important tones and of what was embellishment. No matter how musical the player tries to be, unless you understand that, it's going to sound inappropriate."

Ninety-three-year-old pianist Mieczyslaw Horszowski is the first name Serkin mentions when asked about his favorite

living performers. "I love his curiosity, his inquisitiveness. He's so respectful of the music in a genuine way. Some people make a false religion out of composers. A great performer, like him, respects the composer, the fundaments of Western classical music—and respects the audience, too. There is a responsibility in sharing a great work and helping the listener to hear it properly. It's a kind of playing that defies definition, that is completely of the moment. Playing has to be interesting, bold. Horszowski is always bold, he always makes new choices, but it comes out convincingly, as if it's the only way to do it."

His own father has of course been an influence on his work, says Serkin, although he claims not to know why their relationship has been "harped on" so often by music followers. "I'd like to voice appreciation for him. Certain things influenced me, which I am thankful for—his conscientiousness in studying the text, his scholarship in comparing the texts and not taking the modern editor's word for anything, a certain integrity that he has musically." There are many dissimilarities, too, Serkin adds. "Our styles of practicing are completely different. He holes himself up in a studio and practices as much as he can. I don't practice that much. I like to make the best use of that time. Our style of playing is quite different, also. I stay quite close to the keys."

Still, it's hard not to note that the two do share one obvious trait: a seriousness of purpose at the keyboard. Like his father, Peter Serkin tackles only the most weighty and complex works, leaving the big showpieces and frivolous knickknacks for others. This is not surprising, considering the musicians who have figured most in his development. And a major focus of his attention, and of his father's, has been on Beethoven, Schubert, Brahms, Mozart.

This focus links him, as well, to several colleagues his own age whom Serkin admires, such as Andras Schiff, Murray Perahia, Radu Lupu, and Richard Goode. There are other links among them: Most are Marlboro products, they all play a great amount of chamber music, they cite the same or similar musical figures as the greatest influences on their own work, they all share a kind of reverential, almost Romantic respect for the spiritual value of music—and a contempt for careerism. Together, their earnest and intellectual approach to performing has helped to change the notion of today's young piano virtuoso.

But Serkin, more than any of these others, and more than his father, has had a deep commitment to contemporary Western music and to other genres of music: "I listen to jazz—Charlie Parker, John Coltrane," he says. "I don't go to clubs, but for that matter, I don't go to concerts that much anymore. I love listening to native American Indian, Tibetan, Japanese music. I'm deeply interested in earlier Western composers—Gesualdo, Lassus—because

they're great; and I'm interested in lesser composers, too. But I do find Rachmaninoff, for instance, isn't sustaining enough. Rather than play 'Rach Two,' I'd play Schoenberg; rather than do Liszt, I'd do Lieberson. One has to make priorities."

Several of Serkin's most notable recordings and performances have been of twentieth-century works, including his Grammy-nominated 1976 disc of Olivier Messiaen's *Vingt Regards sur l'Enfant Jésus* (1944; RCA CRL3-0759, deleted); his premieres of Toru Takemitsu's *Arc* (1964), *Riverrun* (1984), and *Les Yeux clos* (1979; RCA ARL1-4730); and of the Lieberson concerto. Tashi played countless new works, including concertos written for the group by Takemitsu and Charles Wuorinen. "I think there's a thread," Serkin proposes, "from Brahms to Schoenberg to Webern to Wolpe to Lieberson, and so I see the tradition as continuous. I don't think in terms of dividing my time between new and old music."

He continues: "I can't imagine someone playing old music properly unless they're interested in new music. I think those old composers are modern, too. They were rebels, involved in something brand new at the time, not in perfecting some museum piece. I feel that inherent in a lot of the music we play and think about is an audacity and eccentricity that we should bring out—not to promote ourselves but to express the music. People often don't have the courage to bring out what's there. That spirit must be understood by any performer."

Performing as if compositions are museum pieces, contends Serkin, leads to picky, prettified, contrived playing. "There's some egotism in showing how refined, how prettified you can be. The composers themselves were more direct than that," he says, reacting against the surface brilliance that characterizes the work of so many noted musicians nowadays. This kind of playing misplaces the focus, Serkin insists, putting it on the performer's dexterity, not on the work's originality.

Similarly, Serkin is not entirely won over by the authentic-instrument movement, which he feels also diverts attention from the pieces themselves. Despite his work—and success—on the Graf fortepiano, he insists, "I'm not a fanatic regarding so-called authentic instruments. I don't like to solidify attitudes toward instruments. There can be several different kinds of Grafs, of Steinways. As soon as someone says playing on a period instrument is as important as the original notes, I'm unhappy." He adds: "I'm interested in whatever instrument is around."

That's pretty much how he came to work on the Graf. The instrument intrigued him after he played it once, and when he was invited to record on it by the Schubert Club in St. Paul (which owns the fortepiano), he thought the project would be worth a try. The idea was to do late-Beethoven sonatas, but when he arrived Serkin began playing some Schubert dances he had been learning at the time. They went well enough that the casual tryout became a

disc. "It was a complete aside. Perhaps that was too cavalier an approach," he says with a laugh. "I shouldn't bad-mouth my own recordings, though. It's just that in some cases it shows." Most critics haven't felt that way. The Pro Arte disc has received widespread acclaim.

More so, in fact, than the Beethoven sonatas he finally did end up doing. As with the Schubert, Serkin himself is the most severe critic. About his version of the *Hammerklavier* Sonata on the Graf, he says, "Yeah, I'm curious about some of the things I did. I prefer the way I've recently recorded it on the modern instrument; I think the third movement sounds better."

It's typical of Serkin to speak this way about his own work. He has always been reflective, honest, a harsh self-critic. He doesn't try to hide behind the cheery, self-promoting facades that many public performers believe are essential.

He seems, now, to have found a peace with his work, an equilibrium. His search for a place in the music world has, finally, become an enjoyable occupation. This is evident in the way he talks about practicing, which Serkin contends is "so expressive of a person's state of mind." "I love to practice now. I'm not practicing for 'something' anymore, for a performance," he says. "I'm just where I am when I'm practicing, listening to the music at the moment. I'm trying to break down the barriers between performing and not performing—trying to be more casual when performing and more serious when practicing.

"When I practice now," Serkin concludes, "I'm trying to develop a supple mental attitude, to discipline myself to be open and receptive to the music, to discover new things all the time. That's what makes me happiest now."

Judging from his latest recordings and performances, that is precisely what this inventive musician has managed to do. Indeed, if those discoveries have finally helped to give Serkin a sense of contentment with his life at the keyboard, they have also assured his place as one of the most unfailingly intriguing players before the public today.

Was Mozart Childlike?

by Steven Lubin
Ovation
January 1986

The myth of a childlike Mozart is very soothing. The more ingenuous we make him, the more flattering his achievement is to our species, and the more vicariously godlike we ourselves feel in contemplating his gift. Adult geniuses are impressive too, but somehow their cerebration takes a little of the edge off the miracle. An adult designing a computer or writing a symphony goes about his task by solving problems—and problem-solving is a mundane activity, even if done admirably. A child, though, would seemingly be too innocent to work by trial and error, too impatient to hammer out the product painstakingly—a child would have to start right off with the solution, and this would be particularly magical and divine.

Unquestionably there is something childlike in Mozart's personality that lingers even after two hundred years. If the reader is a Mozart-lover like me, he too may have noticed this when he himself was a child, at a time in his life when powerful impressions carry truths that can't be explained away or denied. When I was a very little kid, I guess three or four, I remember first learning to distinguish the personalities of the great composers. The names Bach, Mozart, Beethoven had been in the air from the beginning in my parents' apartment in Brooklyn, and so had some of their music—we had a record player with a wooden stylus and some breakable 78s. But there seemed to be a quite distinct point in my growing up when the music suddenly sorted itself around those names, and it was almost as though I had been abruptly introduced to several new, powerful uncles and other relatives who proceeded to move into our household permanently.

Bach was known to me via the second Orchestral Suite in B Minor with solo flute and the *Brandenburg* Concertos. It was especially in the B Minor Suite that he loomed large. He seemed an immensely powerful and knowing person, stern and sad and terribly straightforward, confronting me right away with overwhelming tragedies. My parents had tried to pretend that tragedies weren't my concern, but I knew perfect-

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Fortepianist Steven Lubin is founder-director of the Mozartean Players, a chamber group that specializes in period-instrument performances of the Classical repertoire. His performances of Mozart's Piano Concertos Nos. 20, K. 466, and 23, K. 488, are coupled on an Arabesque compact disc (Z6530) that constitutes the initial offering of a projected complete cycle of the Mozart piano concertos on period instruments to be released by Arabesque in the LP and CD formats. The Mozart Concertos Nos. 15, K. 450, and 12, K. 414, are scheduled for early 1986 release.
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ly well, like all kids, that they were everyone's. Bach didn't pretend anything, and I appreciated that. He was also much concerned with the grandness and orderliness of things. Bach seemed to be convinced that all around in the world, if you could learn to see it, was a grandly ordered design like that of a huge elm tree, or a spider's web, or a cathedral, or the night sky, but much grander yet; it included all these things and much more. The wonderfulness of this design made you feel reassured about everything, even tragedy.

Beethoven was just as powerful as Bach—I knew him from the Second, Third, Fifth, and Sixth symphonies. Beethoven too knew all about suffering, and he told you of it in a particularly wild, wrathful, terrifying way. He felt he was a terribly important person; I had never before imagined that anyone could consider himself to be so important. But Beethoven had empathy too, as though he felt that if his own pain could be so serious, so must everyone else's. He took it upon himself to console everyone in his presence. And he had oceans of caring, consoling motherly and fatherly tenderness in him. When he poured it out, you felt you were getting washed away in a flood. What especially thrilled me was that he always won out, in all his wars. He had an unforgettable conviction of the rightness of his presence and stance in the world, and this gave him a colossal cockiness. When I was four, I thought of him as being twenty feet tall, with a deafening belly laugh.

Mozart was different—not parental like the other two. He seemed to be my age. We had a children's record of his life, which included the Minuet, K. 1 [1(e)], for piano, and Papageno's aria *Ein Mädchen oder Weibchen* from *The Magic Flute*, K. 620. One piece he wrote at the beginning of his life, the other at the end, but both sounded like a child's work.

There were two things about Mozart that most impressed me then, and both had to do with this childlike presence. First, I knew about his early death from the children's record—Mozart's was, I think, the first death that really shook me up. Here was this other kid who was good at music too, and he died! I felt grieved and guilty. For even then I knew, albeit reluctantly (my mother's opinion to the contrary), that he was a good deal more gifted than I, and this made it much worse—every phrase of his seemed a gift that couldn't be repaid.

The second thing I was aware of was the immediacy of the feelings this child got from playing with sounds. I could empathize, because I too often got feelings of the unadulterated primary-color sort that perhaps only kids are really capable of. Music gave them to me too—what could be more ravishing than a 7-6 suspension? The day I discovered 7-6 suspensions at the piano, at age five, I felt like Miranda in *The Tempest*: For all one might object to in this world, it must be a paradisaic one if it contained creatures such as these. I had no idea whether little Mozart got such

feelings when he came upon wonderful non-musical things—say, visual things like rainbows or Mickey Mouse watches or a major-league ballpark at night under the lights. But he unquestionably got them from the sounds that European music was composed of in the 1750s, when he came upon the scene.

In his music there is an immediate and complete joy in the medium itself. The medium, as he manipulates it in the minuet and aria, is like a set of magically pliable building blocks, with parts all preplanned in modular sizes with neat, pushfit joints. And little Mozart is a preternaturally able and passionate block-builder. He takes triads and pieces of the diatonic scale and assembles them into perfect, crystalline, closed forms, exulting in their simplicity and economy. This simplicity and economy in the way parts fit to form wholes is there for the taking, right in the medium. Most of us have to struggle to manipulate the environment to our own ends. But to Mozart the environment—at least the very important and vivid environment of tones—is elaborately preconceived to cooperate with him, and so the private, music-making side of his life is like a golden-age myth in which everything goes right.

The trouble is: Outside, everything doesn't always go right. In fact, Mozart suffers and dies young. And what happens to his art when the man's internal golden-age reality begins to clash with the withering, inhospitable environment that was really out there? Looking back on Mozart, we, his heirs, have worked at explaining the outcome of this conflict. It's striking how existentially important these explanations have been to many people! Much of the writing about this subject has an almost theological solemnity.

In one scenario that has for a while been favored, Mozart carried his delight in the medium with him into adulthood, like a snail carrying his fortress about with him. Reality did sometimes break through the shell of his private musical environment, and then we hear it in the music as the desolate sadness of an undefended child. We hear it often in the major-key music, in which there is, allegedly, an exquisitely sad pathos in the attempt at denial of discord in the world; and we hear it in the few minor-key pieces he wrote as a kind of passionate but hopeless complaint.

How different, according to this view, are the sadnesses of Bach and Beethoven. The very styles of Bach and Beethoven seem committed to adult ways of dealing with sadness—their preoccupations with grandeur and compassion define them, and make them patriarchal figures for us. After all, even at the age of four, we can recognize their stances in the world and take them as models for ourselves to grow into. Mozart, on the other hand, keeps his style uncommitted. As a child who never grows up, he never becomes a role model for us; on the other hand, his flexibility gives him an expressive universality that's very special. Among other things, it equips him to be the ultimate opera composer. Mozart too can invoke

grandeur and compassion as needed: His style's detachment leaves him open to express anything, including irony.

Along with this view goes a picture of Mozart as immature, improvident, and incompetent to survive in the workaday world, an easy prey to the sabotages and schemes of hungry and jealous rivals. And it encourages a notion of Mozart as Christlike, in the sense that his suffering and early death easily become sticking points for our collective guilt: A crass society (we) destroyed him (Him) who gave us the redemptive gift of his music.

This attitude seems to hold particular sway in our own era, perhaps because we are starved for miracles (many of our best miracles have recently been explained away). If we need a bellwether of what people want to believe, I suppose, we now have Peter Shaffer's *Amadeus,* play and film, works that have seemed generally convincing to many people; and I think the starting point for Shaffer's interpretation is a view something like the one just outlined. There is certainly some truth in this view, but overall it seems to me distorted and incomplete, and in fairness to Mozart I think we can do better. What we need to do is to give Mozart a lot more credit for having achieved maturity.

The parent/child distinctions among composers that I made as a child, based on my musical responses, are still persuasive to me as far as they go. But now that I am an adult myself, I realize I've developed an additional criterion, a somewhat subtler one, for judging the "adultness" of a composer's personality. It's a criterion that lies like a newer archeological stratum upon the older one. According to it, Mozart was much more grown up than our myths encourage us to believe.

Maybe the best way to explain why I think so is to begin with the notion that his gifts were miraculous. Sure they were, if by that word one just means "amazingly terrific"; but we need to be careful in our thinking about the miraculous, and not be seduced by cheap thrills. There's a kind of genius much revered in the popular imagination who can do things like compute days of the week for dates in far-distant years or instantly count pickets on a block-long fence—impressive feats, certainly, but ones completely circumscribed from the art of living one's life.

In music, I suppose the analogs of instantaneous picket-counting are any of a number of seemingly miraculous skills, such as prodigious memory, prodigious sight-reading, transposing, digital accuracy in execution, improvising, rapidity in composing large works, etc. Mozart certainly has a reputation for having possessed these skills to a degree unsurpassed in the history of music. What is the connection, however, between these skills and the production of musical masterpieces? The skills help, undoubtedly, but surely are not sufficient. This is not to say that one can easily separate out the technical aspect of a masterwork from its affecting ability to reflect human experience. But it seems to me a trivial axiom that, even in

masterworks in which a technical mastery is so striking that it engages our entire attention—as in the last movement of the *Jupiter* Symphony—the greatness is not entirely reducible to the technical magic.

Prodigious abilities like instantaneous picket-counting typically appear early in life. The myth of an "idiot savant"—of a person possessing an almost magical mental ability within an otherwise undeveloped personality—has much in common with the popular notion of a musical child prodigy, of someone with miraculous innate powers that don't depend at all upon experience in the art of living one's life. Herein lies the seed of a widespread fallacy about Mozart, a fallacy encouraged, exploited, and promulgated by *Amadeus* in a manner that I find unfair. Mozart's achievement owes much to his innate abilities, surely, but the heart of the greatness of his masterpieces, it hardly seems to bear pointing out, lies in their reflection of the life experience of a highly developed human being.

Not all Mozart's pieces are masterworks. In music, if you think about it, masterpieces are written by grown-ups. In some other fields, perhaps, great achievement is within a child's grasp. In mathematics there is the legend of Karl Friedrich Gauss (1777–1855) devising, as a small child, his method for summing consecutive numbers. Apropos, I recall an Aldous Huxley story in which an untutored seven-year-old child discovers the Pythagorean theorem one day, playing by himself in the sand. The tear-engendering miraculousness of this is similar to that of Mozart's Minuet, K. 1, but the difference is that in mathematics the Pythagorean theorem is a genuine masterpiece. The minuet is merely promising.

To my mind, Mozart's first masterpieces are the violin concertos he wrote at nineteen, particularly the Third in G Major, K. 216, and Fifth in A Major, K. 219. Like all his works, earlier and later, these pieces thrill the child in us by their delight in the immediate surface. But they now begin to thrill the adult in me too: They make contact with my newer archeological layer. They don't seem adultlike to me in the way those works of Bach and Beethoven did that I spoke of above—those works clothed in the grave rhetoric of explicitly adult concerns. Occasionally, I now realize, Mozart in his later years wrote pieces, like the D Minor Piano Concerto, his twentieth, K. 466, that seem as explicitly adult as any by Bach, Beethoven, or Brahms; but by and large, even among the works of his maturity, he sticks to a placid idiom that superficially at least seems unconcerned with an adult's experience. If you don't listen closely enough, you might think he was a regressed child carrying his fortress around with him, shutting out reality. But I've now come to think that the pieces of Mozart's maturity are in fact wholly grown-up, and show a full awareness of all sides of adult reality—social, intellectual, moral, existential.

Where one finds human experience reflected in a masterwork is a subtle, mysterious, and elusive matter, and probably largely a subjective one. The reason I fix upon the G Major Violin Concerto as Mozart's first masterwork is that in it I first perceive a freedom of handling, an assumption of power and authority in the manipulation of concerto conventions, that for me is a sort of metaphor for heroism. As I write this, I see it sounds like my personal Rorschach association! No matter, everyone to his own resonance.

Among the great tonal composers, most did not start producing masterpieces, as far as we know at least, until their early twenties or later. This is true, for instance, of Bach, Handel, Domenico Scarlatti, Haydn, Beethoven, Schumann, Verdi, Wagner, and Brahms. Along with Mozart, only three composers we know as great geniuses come to my mind as producers of major masterpieces by even as early as seventeen or eighteen: Schubert, Mendelssohn, and Chopin. And in my view, the reason a few of these composers' youthful compositions appear "major" to us is that they seem to have an adult's persona—for example, Schubert's *Erlkönig* and *Gretchen am Spinnrade,* Mendelssohn's *Midsummer Night's Dream* Overture, Chopin's two piano concertos. In the case of Schubert's *Gretchen,* the "adult" material is very explicit (pardon the pun)—the song empathizes in a powerful way with the agony of a spurned lover. In the case of the *Midsummer Night's Dream* Overture or the Chopin concertos, on the other hand, the mature presence does not announce itself so plainly at the surface; it lies rather in the masterly freedom and novelty of the musical handling. But in both types of "grown-up youthful" work I find little to do with the sort of writing that merely astounds us by its precocity.

If Mozart as a musician achieved maturity rather more than we thought, then maybe as a man he did too. At least I am inclined to think so, from my reading of the letters. I certainly don't mean to claim that he slid through the latter part of his life easily. He did not develop any markedly effective strategic skills for dealing with the business world, nor did he have the buffer of a patient acceptance of the absurd. He had not, by the end of his almost thirty-six years of life, worked out for himself a patient way of compromising on small things, of tolerating tedious people and brooking rejection, of learning to play the averages. One childlike trait of his—or spoiled trait, if you prefer—was his failure to empathize with people who struggled through an ordinary existence. He maintained a stance of holding what was paltry, mediocre, dull, and mean as alien from himself, and thence arose the sometimes alienated, sardonic, even cruel remarks in his letters (his student, Josephine Aurnhammer, who worshiped him, was "fat as a farm wench," etc.). There was, hence, to some degree at least, a dislocation between Mozart and his environment.

For all of this, however, it seems grossly wrong to give him a character disorder, as Shaffer does. Perhaps it is time to stop sentimentalizing about Mozart's childlikeness, and to start viewing him a bit more clinically, as is the wont of our era. I think when we do, he comes off as a reasonably normal fellow, and mainly a likeable one. He had a bit of a scatological bent, and he liked to make up silly words when in a cheerful mood—some of my best friends are similar. There seems to be no evidence at all that he was regressed and unsocialized, as Shaffer makes him. Why, after all, shouldn't he have been more like the thoroughly charming male opera characters he helped create—like Cherubino and Figaro—than like Shaffer's egomaniacal boor with a braying laugh? No, I don't think his genius kept him from being a reasonably decent chap to have a beer with.

Certainly his end was devastatingly sad—sad enough that it is easy to see why it has become the stuff of myths. Shaffer feels, and *Amadeus* successfully conveys, some of this sadness. His end was indeed caused in part by his inability to fit in smoothly with his environment. But the fact that he finally failed to make a living at his métier and died young is, in a way, a quite normal tragedy that needs no exaggeration to explain it. The world is this way. Musical genius and a decent business acumen have never particularly been linked traits. The graveyard scene in the movie was just right: a very ordinary hearse on a commonplace rainy morning, birds singing unconcernedly, a very ordinary gravedigger at work, acting without malice but also without comprehension, dumping in the corpse hurriedly to avoid getting too wet. How much sadder and more moving this scene would have been if the movie had aimed higher and made Mozart the man a complete human being, one whose life in the living of it related more plausibly to the music he produced.

Was Mozart childlike? Yes, and grown-up too, like my archeological layers. But maybe if, as a child, I had heard the D Minor Piano Concerto or the end of *Don Giovanni* or the *Kyrie* from the *Requiem,* I would have thought of him, like Beethoven, as being twenty feet tall.

Developing Music Programs for Older Adults

by Rudolf H. Kellmann
Music Educators Journal
January 1986

Education must keep up with our rapidly changing society. It must be prepared to deal with the realities of the present by anticipating change. In the United States, an area of change is the growing proportion of older persons in our population. Lower birth rates, combined with longer life spans, are expected to continue this population trend.

Not only is the population of the United States getting older, but individuals reaching retirement age are healthier, better educated, and more politically active than older people in past years. They will, in short, demand and deserve increased services, including education. Music educators should seize this opportunity to broaden the scope of the profession by offering music programs to our aging population.

Those planning programs will need to ask questions such as: What kinds of music programs will provide the most meaningful educational experiences for older adults? What are the needs and desires of older adults? Indeed, do they themselves know what they want or need, or should they be guided into new learning ventures? What are the capabilities of older adults? What kinds of instructional strategies and techniques should be used? What settings are most suitable?

A good place to start looking for answers might be in the principles of educational gerontology. This relatively new field, dealing with the study of instructional endeavors for the aging, emerged as a branch of social gerontology. Its growth was influenced by several factors: a change from a negative view of the elderly, in which they are seen as frail, helpless, and passive, to a more positive one in which they are seen as active, contributing members of society; a recognition that education is useful for more than preparation for the future; a vocal aging advocacy movement; and research that shows that mental and physical decline in the elderly is not inevitable. (A good source of information is *Educational Gerontology: An International Bimonthly Journal.*)

Next, program planners might look into the growing arts and aging advocacy movement in the United States. A prime source for this would be the National Center on Arts and the Aging in Washington, D.C. This agency acts as a clearing house for materials and ideas dealing with arts and aging. Supported by the National Council on the Aging (NCOA), the center has published numerous books, monographs, pamphlets,

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and articles. In addition, NCOA publishes a quarterly newsletter called *Collage: Cultural Enrichment and Older Adults.*

These materials reveal a developing arts and aging philosophy stressing that older adults have the capacity to learn and be creative; that they have been a neglected resource, a source of life experiences the arts can tap; and that the arts can benefit older adults by providing entertainment, meaningful leisure activity, social contact, and creative outlets that enable them to gain flexibility, a feeling of personal worth, and a sense of control.

More than sing-alongs

Music programs for older adults should not be restricted to sing-alongs or other passive activities. A wide variety of music-learning pursuits should be available to older adults based on their needs, capabilities, and desires. An alert program planner, even without the benefit of needs assessments or preference surveys, should be able to quickly determine which activities are appropriate and which are not. For example, highly esoteric discussions might not be suitable for residents of nursing homes who suffer from physical, emotional, or psychological disabilities. On the other hand, assumptions and generalities should be made cautiously.

No recipes for program development can be given. Teachers teach best what they know and like best, and since they will enter programs with unique talents and inclinations, programs will likewise be unique. Since program development will no doubt be a somewhat evolutionary process, caution should be taken against entering situations with highly developed or specialized plans.

Along with the needs and capabilities of the participants, and the experience and inclinations of the teacher, the amount and quality of materials and the suitability of facilities will also affect an emerging program. Clearly, there is a variety of possible program formats. What is needed is flexible, creative, enthusiastic, and knowledgeable leadership.

Individuals interested in beginning music programs for older adults should not wait to be asked. They should act, and must be willing to serve, at least initially, as volunteers. In the future, more full- or part-time paid positions should emerge. For now, arts professionals or others interested in starting programs should contact directors of senior centers, officers of senior clubs, recreation directors, nursing home administrators, retirement home operators, or others responsible for providing services for older adults. Those who reach out in this way will have little problem finding a place to begin, and will almost surely be warmly welcomed and richly rewarded.

Developing and evaluating

Although, as stated earlier, every program will be different, and although the following information is based on the experience of actually developing and implementing a program of general music education at the Monroe, New

York, Senior Citizens Center, certain processes of program development and evaluation will be similar for any group. It is recommended that program planners consider the following guidelines:

1. Learn as much as possible about participants both before and during program development. Questions that need to be asked include:

What are their interests in general?

How do they use their free time?

What are their attitudes toward the arts?

How much previous arts involvement have they had?

How much formal education have they received?

Where do they live?

What are their ages?

If retired, how were they previously occupied?

2. Base decisions on program development on an emerging general group profile.

3. Consider time and day options carefully. Be aware that many older adults do not want to come out at night. Choose a day and time convenient for participants and teacher alike.

4. Be aware of the importance of a successful first meeting. The following questions might be useful in assessing the success of this event:

Do the participants seem relaxed?

Is the atmosphere informal?

Are pleasant greetings exchanged?

Do participants seem interested?

Do they ask questions or comment on program possibilities?

Has an activity been planned that can be completed at this first session, thus leading to feelings of accomplishment?

Has the teacher established him- or herself as a friendly guide, and has he or she communicated both excitement for the program and respect for the participants?

5. Do not plan too far in advance. Decisions on what to do next should be based on what has previously occurred.

6. If things do not go well, be prepared to abandon plans or explore a different direction.

7. Use evaluation as a continuous tool for replanning in which problems, strengths, and new directions are identified. As a guide to evaluation, an alert program planner should ask himself, the participants, or outside observers the following questions:

Was the session well organized? Were the date and time of the session as well as the topic to be explored known by the participants in advance, or was there confusion as to what would be happening and when?

What was the general atmosphere of the session, and did the atmosphere seem appropriate to the materials being presented?

Did the length of the session seem appropriate? Was the attention of the participants held for the entire session, or did they become restless or talkative?

Did the session seem to flow naturally, or were there embarrassing gaps in which no one responded or seemed to know what to do or say?

What was the quality of the materials being presented? Was the piano in tune? Was good quality audiovisual equipment used?

What was the quality of discussions generated? What ideas and attitudes were offered by participants? Did they seem eager to participate? Did they comment about past sessions or ask about future sessions?

8. Be aware that participants may engage in the important "life review" process. Program planners should use music to encourage this process, but are cautioned not to force it. Evidence that this process is taking place can be observed by asking the following questions:

Do participants sometimes become introspective? Do they sometimes pause and reflect before speaking, and do they then offer ideas that reflect their past lives? For instance, "That music reminds me of the time that my wife and I first dated fifty years ago."

Do they show evidence of wanting or needing to share with others the events of their past lives?

Do participants seem to want to transmit knowledge and values? Do they sometimes within the course of a session offer "advice for living"?

Do they seem to want to sum up their life's work?

9. For programs that strive to be educational, the following questions should be considered:

Has musical behavior or thinking about music been somehow changed?

Has new knowledge been gained? Have insights been explored? Has a heightened ability to perceive music been acquired?

Do activities lead to other similar activities in which previously explored topics are examined in greater depth?

Be creative

Creative ways to help individuals feel comfortable with and seek music learning throughout their lives should be sought. By expanding and adjusting to the needs of society, music education will increase not only its scope, but its meaning and value as well.

Organizations offering arts and aging information or assistance

Arts and Humanities for Older Adults
Mid-Continent Regional Education Laboratory
470 North Kirkwood Road
Second Floor South
St. Louis, Missouri 63122

Crealde Arts
600 St. Andrews Boulevard
Winter Park, Florida 32792

Institute on Humanities, Art, and Aging
Brookdale Center on Aging
425 East Twenty-Fifth Street
New York, New York 10010

National Art Education Association
1916 Association Drive
Reston, Virginia 22091

National Center on Arts and the Aging
600 Maryland Avenue, SW
West Wing 100
Washington, D.C. 20024

The Glass Harmonica and Sacred Music

by Kenneth R. Piotrowski
The American Organist
December 1985

Benjamin Franklin's most important contribution to the world of music was his invention in 1761 of the armonica, later known as the harmonica, glass harmonica, or Glasharmonika—the only concert instrument invented by a native American. Few, however, know of its remarkable rise to popularity (shared only by the flute, harp, and pianoforte) during the late eighteenth century.

The glass harmonica consists of a series of hollow, hemispheric glass bowls or bells, each with a short neck. These are mounted on a horizontal spindle with short pieces of cork fitted into the necks. Each bell then fits inside the next, only a finger width of each brim exposed on which to play. The lowest and largest bell is on the left, the smallest and highest on the right. The spindle is then set into motion, and the player draws the tones forth from the spinning bells by means of thoroughly wetted fingers.

By the year 1810, over five hundred compositions had been written for this instrument by then-famous composers; many specially built glass factories were constructed for the purpose of manufacturing this instrument; and many people, including great virtuosi, played the glass harmonica. Its popularity was such that it was heard everywhere from the concert stage to soirees and opera houses, during plays and for royal weddings. The glass harmonica also acquired a place of respect within the church, especially in Czechoslovakia, as well as a rich body of religious works composed and transcribed for it.

One of the most intriguing circumstances in which a glass harmonica was used was in the orchestra of the Cistercian order under the direction of priest Leonard Dont at Ossek, Bohemia, presently part of western Czechoslovakia. This orchestra consisted of twenty-one instruments, including a glass harmonica. The performer was a priest of the same order, one Joachim Cron. Not only did he perform in the monastery with the orchestra, but he was regarded by the public and music critics alike as a virtuoso when he gave a benefit concert at the Nationaltheater of Prague in 1786.

Johann Friedrich Christmann, a German minister, became friends with the important Kapellmeister, Joseph Alois Schmittbaur of Karlsruhe, who not only

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Kenneth Piotrowski, a resident of New Hampshire, has studied piano and voice. He has turned his attention to the revival of the glass harmonica, performing in the United States and Canada, as well as on radio and television. Most recently he appeared in concert at Mechanics Hall in Worcester, Mass.
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built, played, and composed for the instrument but also instructed pupils, one of whom rose to considerable acclaim—Marianne Kirchgessner.

Though blind from the age of four, Kirchgessner mastered the technical difficulties and reigned as the leading virtuoso on the instrument for almost twenty years. Her remarkable skill on the glass harmonica prompted Christmann to compose several works for her. Unfortunately, these works are lost, except for a recently discovered Rondo, which the author believes to have been from this set.

Perhaps the most remarkable was the author of the only glass harmonica method, *Anleitung zum Selbstunterricht auf der Harmonika* (Introduction to Self-Instruction on the Harmonica)—Johann Christian Müller, himself a virtuoso. On pages 10 and 11 of this work, he discussed the benefits of using chorales to master the instrument, and mentioned that its tones and character are eminently suited to this musical form. The chorale exercises he included are as follows:

1. Nun danket alle Gott
2. Wenn ich einst von einem Schlummer
3. O Gott! du frommer Gott
4. Du, dessen Augen flossen
5. Ich sinke zum Verwesen ein
6. Was Gott thut, das ist wohlgetan
7. Auferstehn, ja auferstehn wirst du

These chorales, as well as others, were not intended merely to be exercises, but to be performed. Dussek performed Bach's "Allein Gott in der Höh' sei Ehr' "; Hierling's Mannheim concert of March 20, 1824, included Graun's "O Haupt voll Blut und Wunden," a "Fantasie with Fugue Theme," and "Was Gott thut, das ist wohlgetan," both by Bach, as well as an unidentified "Benedicamus Domino." At Carl Schneider's Mannheim concert of February 27, 1809, "Nun beut die Flur das frische Grün" from Haydn's *Creation* was heard; and Marianne Kirchgessner's final public concert in Tübingen, November 1808 (she died in early December of pneumonia), concluded, appropriately enough, with Bach's "Was Gott thut, das ist wohlgetan." This is by no means a complete list but rather is a random selection of the many religious compositions which various performers transcribed.

In addition to these, Christian Mayr, a Jesuit priest, unsuccessfully attempted to improve Franklin's invention (as did many); David T. Nicolai, court organist of St. Peter's church, and Joseph Bernard Müller, priest and organist, were also renowned for their playing of the glass harmonica.

The most astounding composition is the *Mass in D* by the now obscure, but brilliant Czech composer, Pavel Masěk, whose brother and sister-in-law both played and composed for glass harmonica. The Benedictus from this work is scored for strings, SATB, and glass harmonica, the latter being the solo instrument. One cannot help but speculate whether Pavel Masěk was the glass harmonica performer for this work, since

he was regarded in the mid-1790s as the only true threat to Marianne Kirchgessner's supremacy on the instrument. This composition was written so thoughtfully and ingeniously that the glass harmonica part can be used as an accompaniment to the strings and singers or as a solo.

It is hard to conceive of an instrument now long forgotten that could so easily not only captivate the public, but be immediately accepted in the church; this is easily understood if one has heard the glass harmonica. Its tones are impossible to imitate on any other instrument, though several organbuilders from that period attempted to do so by means of a "harmonica" stop. Unlike other instruments, the glass harmonica has no attack; its tones appear as though from the ether, hang disembodied, then fade away. Its timbre is peculiar; it is a chameleon, at times resembling the string family, flute or, in rapid passages, the celeste, but always possessing an eerily disembodied, contemplative quality which is often hypnotic, as though no earthly agent were governing it.

Playing the glass harmonica is similar in fingering technique to playing the organ. Additionally, both instruments are capable of near infinite sustaining of individual tones without the use of bowing changes, pedals, or other artificial means. It is small wonder then that this instrument found favor with many organists.

But what of the religious community? What was it about the glass harmonica that fascinated them? Perhaps it can best be answered with the following true story:

Franklin returned home to Philadelphia from England with his new instrument late at night and, not wishing to disturb his sleeping wife, stole to the third-floor music room and began playing. As his wife slowly awoke to the haunting tones of the instrument, she thought she had died, gone to heaven, and was hearing the angels singing.

The glass harmonica is today making its resurgence, not merely as a parlor curiosity, but on the concert stage, one of its original homes. With its rich legacy of religious works, church use, and relation to organ technique, it also has the potential to once again be widely heard in the world's places of worship.

Up in Flames

by George Heymont
Opera News
December 1985

On Sunday evening, September 1, Beverly Sills was enjoying a quiet dinner at her summer home in Martha's Vineyard. Nearly six years had passed since the singer had been named general director of the New York City Opera. During that period, she had raised enough money for the acoustics in the New York State Theater to be fixed and for the company to be pulled back from the brink of bankruptcy. Her creation of a summer season, coupled with the introduction of Surtitles, had brought new audiences to Lincoln Center. A program of long-term donations had left her with the feeling that at last she had some extra time to go out and find new sources of money for City Opera.

The next day, two boys playing with matches in Passaic, New Jersey, accidentally ignited some chemicals in a trash dumpster. The ensuing fire quickly spread to several nearby buildings, among them the warehouse where most of City Opera's costumes were stored. When Passaic's firefighters arrived, the first hydrants they located were dry. By the time the Labor Day blaze had been brought under control, nearly 2,200 people had lost their jobs, twenty-six homes were destroyed, and some 12,000 costumes for seventy-four New York City Opera productions had gone up in flames.

City Opera's supply of 200 uniforms—which had often been stripped and redecorated with gold braid, buttons, and epaulets before being mixed and matched to achieve a new look—was gone. Though no wigs were lost, standard accessories (fans, gloves, hosiery, costume jewelry, shoes, hoops, and bustles) went up in flames. Among the costumes lost were those for *Candide, Mefistofele, The Cunning Little Vixen, Les Contes d'Hoffmann, Anna Bolena, Maria Stuarda,* and *Roberto Devereux.* The harsh realities of this consuming blaze brought no thoughts of Wagner's magic fire to anyone's mind. "Sure, I cried when I got the news," says Sills. "I was sick to my stomach. From a very personal point of view, a lot of my own life went up in flames."

Although NYCO faces a monumentally expensive and time-consuming reconstruction project, repertory plans for 1986 will not be affected. "City Opera is and always has been about getting the show on-stage. We do that day in and day out. So perhaps this is just another challenge," insists resident costume designer Joe Citarella. "I have around me the most professional and efficient wardrobe crew I have met in show business. They're terrifically devoted people who, though they won't sit here

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sewing until their fingers bleed, will come pretty damned close."

Most opera audiences, overwhelmed by scenic grandeur, tend to forget that costumes account for a large portion of any production budget, and that a costume built to last ten or fifteen years does not depreciate at all; instead, its replacement value increases tremendously, due to ever rising costs of labor and materials.

The cost of costume accessories likewise could boggle an opera-lover's mind. Elaborate trims that sparkle and make a costume look alive may involve three kinds of braid placed on top of each other to gain the proper sculptured effect. Period jewelry must be specially made to achieve its proper effect. A chorus member's hat can cost nearly $400. Period laces must be dyed to match many dresses.

While Joe swears he does not let himself get emotionally attached to any costumes, there were some clothes for which he had a particular fondness. "In our *Maria Stuarda,* Queen Elizabeth wore a dress which, from a technical point of view, had the most fabulous sleeve I've ever seen. Grace Costumes had used velvet with braid on top, which was piped in gold. Three inches at the top of the puff and maybe an inch and a half at the cuff, that sleeve was totally woven without a seam—costume engineering that knocks me out!"

At present, Citarella is interested in the massive job of rebuilding 12,000 costumes. "Back in the days when Beverly's gowns for the three Donizetti queens were built, the fabrics used were much cheaper. One reason she walked like an old lady was because the costumes were made out of upholstery velvet and weighed fifty-five pounds," he explains. "The blue dress for *Roberto Devereux* had 2,000 pearls sewn onto it. When it was built, those pearls cost a dollar apiece. Today, each pearl costs three dollars. Who knows how much it will cost to replace that gown?"

"Costume design is a highly specialized art form. Fabrics are chosen for reasons totally different from why one picks a pure silk for a dress. You can't just buy a $25 strapless bra and throw some period gown over it," explains Sills. "In certain cases, the boning, especially for costumes like our *Maria Stuarda* gowns, has to be built into the bodice."

Another important consideration is that many costumes must be built like accordions so that they can be let out, taken in, and have their hems raised or lowered on a moment's notice. Although José Varona's period gowns first worn by Sills in March 1968 for *Manon* were tailored to a woman who stood five foot nine and weighed 150 pounds, they have since been refitted to Patricia Brooks, Carol Bayard, Carol Neblett, Glenys Fowles, Catherine Malfitano, and Faith Esham. "A soprano who's walking around in a T-shirt and jeans doesn't suddenly become an eighteenth-century Dresden figurine without some special kind of costume construction," adds Citarella. "It's all in the engineering, and you pay for that. Do you know

what it took to get six girls to look like chickens for *The Cunning Little Vixen*? There were several days' worth of air-conditioning foam in those underpinnings!"

Replacing City Opera's inventory involves more than a race against time and inflation. One of the reasons NYCO was able to budget sets and costumes on any new production at less than $200,000 was that the wardrobe staff could cannibalize its costume stock. "The cost of any new production never included those accessories we had on hand," explains Sills. "Before the fire, we had tricornered hats up the wazoo. If you wanted a Puritan, we had Puritans until you turned purple in the face. We have a Mozart festival planned for 1988, but we no longer have our costumes for *Don Giovanni*. Boots and white shirts are gone. Our peasants are gone."

"Post-French Revolution uniforms, which are a big expense, simply aren't there anymore," echoes Citarella. "The ballroom scene for our upcoming *New Moon*, which was supposed to come out of *Andrea Chénier*, is no longer there. The underpinnings from *Naughty Marietta*, which we were planning to put under the dresses from *Andrea Chénier*, are gone. It's like going into your kitchen to bake a cake and discovering there's no sugar, no flour, and no eggs."

Certain items, like Theoni Aldredge's costumes for Act II of *Die Fledermaus*, are irreplaceable. "Those gowns, with their enormous deco flowers, were made from silk chiffon that had been hand-painted and then mushroom-pleated," notes the appreciative Citarella. A fourteen-year veteran of the wardrobe department, Joe possessed an encyclopedic knowledge of where each costume was stored and who had worn what. Many of City Opera's costumes had never been carefully documented. Not only did several designers sell entire sets of their original sketches, but the Xerox process was in its infancy when many costumes were first designed. Though photographs from dress rehearsals may help reproduce certain costumes, some of NYCO's most glamorous illusions had been held together with little more than Scotch tape and hair-pins.

When the company's loss hit the newsstands, concerned phone calls and offers to lend costumes came immediately from the Met's Bruce Crawford, Chicago Lyric's Ardis Krainik, Seattle Opera's Speight Jenkins, and Sills' old friend Tito Capobianco, now in Pittsburgh. Sills and Crawford quickly worked out a deal whereby NYCO would purchase costumes from the Met's defunct touring productions and strip them of their underpinnings.

The company was also a victim of bad timing. Though NYCO had deliberately stored its sets and costumes in three separate warehouses, each insured for $3 million on a blanket policy, after last July 1, rightly concluding that if the sets burned the company would probably go out of business, the insurors had allotted $4.5 million to the sets, leaving $1.5 million coverage for the costumes. Within days, Sills had this $1.5 million,

which she claims must be one of the fastest settlements in history. "It was made clear to the adjustors that we had to begin immediately to build new costumes for at least ten productions," she recalls, "and that they could not expect the costume houses to lay out all this money for us on the basis that some day an insurance company would pay them off."

The first fabrics to be swatched were for 1986 revivals of *Mefistofele, Le Nozze di Figaro, Candide, Die Fledermaus,* and *La Bohème.* Simultaneously, Sills made plans to rent costumes for *Faust, Cendrillon,* and *Les Pêcheurs de Perles* from the Malabar costume house in Toronto. Luckily, the new *Werther, Don Quichotte,* and *Malcolm X* had not been stored in the Passaic warehouse. Along with five productions scheduled to be held over from the 1985 season, stored in the New York State Theater at the time of the fire (*Carmen, Manon, Lucia di Lammermoor, Madama Butterfly,* and *Kismet*), those costumes remained safe.

While such destruction constitutes an overwhelming loss, those closest to the situation have forced themselves to treat the crisis from a human perspective. "There were usually a lot of little ladies in that warehouse sewing on sportswear," notes Citarella, "so I feel truly blessed that the fire happened on a holiday. Thank God no people were in the warehouse, and only one person, a fireman, was killed."

"The clothes themselves had no life, and what burned was only made out of material. Flames cannot destroy the history of this company," argues Sills. "A long time ago I learned that 'things' are replaceable, and costumes can certainly be replaced. I've always felt that if you're an artist, you just can't let yourself get attached to such things. If you need a costume to do a role, you're in bad condition. The base is the human element. The quality of any performance rests in the God-given talents of the people who wear the clothes. What audiences remember is not that a costume was made from lace and satin, but that a performance was made from flesh and blood.

"I can't say this fire may have been a blessing in disguise, because destruction is never a blessing. Years of people's creativity have gone up in flames," she sighs. "But this fire has drawn us closer. There isn't a single person in this administration who has not pitched in, worked longer than he or she needed to, and is not totally dedicated to helping us get our act back together. We have an extraordinary group of people here, who are very loyal to this company and to each other. We have survived, because we live together."

To date, donations of $500,000 apiece from PepsiCo USA and the Ledler Foundation have helped City Opera launch a $5-million fire-emergency fund campaign. "Even so, within the next three years, I'm going to have to replace at least twenty-two shows, in addition to building the new productions that were scheduled," predicts Sills. "The pressure is enormous, because this is also the

time of year when I usually get the most money. So in addition to the $8.5 million I need to cover day-to-day operating expenses, I now have to find another $5 million to replace our costumes. What I'm hoping to do is raise at least $4 million from public donations and have the last million come from a gala concert featuring City Opera alumni."

A woman who was known more than her fair share of personal tragedy, Sills pauses to reflect on the ramifications of the Labor Day inferno. "No one needed this fire, but it happened. It's done. But one thing is for sure. I won't be licked. I just don't take defeat. It's as simple as that!"

Stage Smarts: Concert Etiquette for Performers

by Elizabeth Van Ingen
Chamber Music Magazine
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Recently, I was invited to attend a recital of music by contemporary composers. The evening had the potential of great excitement: the concert was given at Carnegie Recital Hall; the performers consisted of a group of very talented, albeit unknown, young musicians, all of whom played well that night; the program was made up of largely unknown but beautifully expressive new music; and the audience included most of the composers listed.

Despite the musical success of the evening, I clearly did not enjoy myself, and I left the hall vowing to avoid the next such invitation at any cost. The problem was easy to analyze: the stage presence of everyone involved, the master of ceremonies, the musicians, the page turners, and the stage manager, ranged from comical to absurd to maddening. The entrances, bows, exits, and general demeanor of the entire cast of characters was so haphazard and slipshod that, although the performers played well, I found myself more and more bored and less and less open to new sounds. I slowly but surely became convinced that those participating in the concert were incapable of producing anything approaching art. Not only was the clumsiness onstage tedious and embarrassing, it was so time-consuming that the concert lasted three hours, when less than two hours of music was actually heard. In the end, my boredom had clearly developed into annoyance, as was undoubtedly the case with most of the audience.

Being a singer, I am probably particularly conscious of stage deportment, and was able to recognize why I was grinding my teeth as I left the hall. My decision never to attend another such concert has been reversed. How very unfortunate, though, are those of my fellow listeners who, at the end of the evening, were also worn-out and annoyed, but who were possibly less able to analyze (and consequently forgive) the problem. They may never come back.

I am convinced that the concert described should have been both enjoyable and exciting. Certainly all the elements essential to a good performance were there, and if some minor

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consideration had been given to the visual aspects, the outcome of the evening would have been quite different.

Singers, because the nature of their art involves words and drama as well as music, consider "stage presence" an essential part of their training. Many instrumentalists, however, do not, and the result is that their performances are adversely affected. They tend to look amateurish, even if they sound professional.

Stage deportment for most instrumentalists has been given little or (in most cases) no consideration at all. It is generally not included anywhere in the curriculum of music schools and conservatories. Some instrumentalists indeed seem to feel that attention to this aspect of performing is, in some way, cheating, or that it somehow cheapens their art. Many classical musicians recognize only one element of performance: namely, sound.

Although I agree that, in classical music, the bottom line of any performance is the artistic experience through sound, I do not agree that paying attention to seemingly minor details of performance is cheating or cheap. If anything, the lack of attention in this respect can obliterate those very sounds we seek to display, for the simple reason that the audience is made up of human beings who respond with all of their senses, not just their ears. Their first and last impressions of us are made with their eyes. In this era of movies and television, the audience is even more visually oriented than ever before. Whether or not they realize it on a conscious level, or whether or not we like to admit it, they do respond to us in some way the minute they catch sight of us. One of the "hard facts of life" is that the listeners' final opinions and feelings of us are based, consciously or unconsciously, on visual as well as aural criteria. If we turn the audience off by our appearance onstage, then we must work twice as hard to convince them not only of our own worth but, especially in the case of new music, the worth of the music as well.

Believe it or not, it would benefit all of us to watch and analyze some of the more popular performers working today. There are valuable lessons to be learned from the stage technique of Rostropovich and Pavarotti and James Galway and Janet Baker, and even (in fact especially) Michael Jackson. These people generate a tremendous amount of excitement merely by walking onstage. Although you may be a different sort of artist than any of those mentioned, you do have something in common with them: you are there to entertain as well as interpret, and some techniques of entertainment are consistent, regardless of the style of the music and/or performer. If your initial entrance loses the audience's attention visually, it's doubtful that you'll be able to win it back aurally. Of course I am not suggesting that classical musicians should adopt any of the rather bizarre gimmicks that popular musicians enjoy, but some thought given to the "Art of Perfor-

mance" could make the difference between a hobby and a career.

What is a performance? It's part art and part entertainment. Although we classical music types don't like to admit it, a performance is a SHOW. Our job is to entertain, as well as to enlighten, and we are therefore entertainers as well as artists. Our responsibility is to the audience as well as the composer. This means that we must pay attention to all the details of performance. To attend to both responsibilities can only enhance our final product, and to ignore either part is unprofessional (and usually boring). If we fail to meet all the demands of performance, we run the risk of obscuring all the hard work done in the practice room.

Here are some specific suggestions: Plan and practice all entrances, exits, and bows with all performers involved, including the page-turner. Decide which performer is going to lead the entrances and/or exits, and then allow that person to lead. The rest of the ensemble should watch (peripherally if possible, but directly if necessary), and follow the leader's cues quickly and purposefully. Confused looks back and forth between uncertain performers signal incompetence, even if the playing has been superb. There is nothing more comical and amateurish than an "After you, Alphonse" routine at the end of each piece.

Discuss the above details with the stage manager, so that the rhythm of your performance is not disturbed. Set changes, such as moving stands around and opening the piano lid need to be accomplished as expeditiously as possible, or the performance will seem unprepared.

Before you go out on stage, double check that your music is organized in the correct order, and bring whatever you need to make sure the music does not fly off the stand. The written score is supposed to be a crutch, not the main event.

Ask your teacher or a friend (if possible one who has experience in theatre) to watch you practice your entrances, exits, and bows. Body language speaks more loudly than any note you could play, and a pair of "outside eyes" can be very effective in alerting you to hidden problems. If you don't know anyone qualified to advise, schedule an hour with a dramatic coach to get help with your bows. The cost may not be as high as you think—a quartet, for instance, can split the fee four ways, and all can benefit by listening and watching the others work. A dramatic coach that will help you most is one who has worked extensively with singers, as opposed to actors. They are more familiar with the recital format.

Find your light! The stage may seem all lit up, but there is really only one place where the light is the strongest. As you stand backstage waiting to go on, try to find the center of the light on the stage. There (or as close to that spot as possible) is where you will want to stand when you take your bows. It will be near your music stands or instruments,

so you won't have to travel much to get to it during the applause, and whatever adjustment you have to make in your position will be imperceptible to the audience. It is really a matter of a few inches, but those few inches can be crucial. If you can't feel the heat of the light on your face when you are looking at the audience, then they probably cannot see you very well, and it is part of your job to make them happy, not frustrated. Move yourself into position.

Encores definitely should be planned beforehand; they must complement the program musically, and should be chosen with an exhausted and excited performer in mind. It is your last chance with this particular audience. Make the most of it, and play whatever piece shows you off to the best advantage under the circumstances. Encores are a perfect case of "less is more." Generally speaking, the shorter the encore, the more effective it will be. Most important is that an encore be graciously delivered. It must appear spontaneous, and its inclusion must seem to have been demanded (or at least suggested) by the audience, rather than planned as a mandatory part of the program. Timing is everything: back on stage too early, and you look overanxious and insecure; too late, and they are on their way to the parking lot. Performances by Leontyne Price offer the perfect "Master Class on Encores"; she always seems surprised and delighted that anyone wants to hear more, and that her choice of encore just occurred to her.

Choose clothing that flatters and presents an interesting personality on stage. Men obviously have fewer decisions to make than women in this area, but they need to be sure their suits and tuxedos are pressed and fit properly. Who wants to look at pants that don't reach the ankles or jackets that look as though they were slept in? A picture like that can seriously damage your credibility. Women should remember that it is not cheating to look glamorous. Whatever you wear will make a statement of some sort, so why not make a strong appealing one? Of course, your clothing must allow freedom to handle the instrument, but that does not mean that it has to be unsophisticated and unattractive. An excellent book to help you choose the right concert dress is *Color Me Beautiful*, by Carole Jackson. Although she does not deal with performance clothing per se, Ms. Jackson discusses colors and styles that can help you find the most flattering image. Encourage the audience to listen to you by attracting them visually.

Women should wear make-up on stage. Without it, the stage lights and distance between you and the audience result in an unhealthy, unfriendly appearance and the establishment of the necessary rapport with your listeners is undermined. You can get books on stage make-up from the library. Most will offer more than you want to know, but they also tell you the basics. You can learn a lot through experimentation, especially if you try things out with a friend. Or, a one-time consultation with

a make-up artist can be a worthwhile investment. Salespeople at department store cosmetic counters can be of help, but they are there to make a profit and you should take their advice with a large grain of salt. Although you might not wear make-up every day, it is truly essential to life on the stage.

One last tip: It is very important to look relaxed on stage, and to seem as if you are enjoying yourself. Performing is a taxing and pressure-packed business, and it is hard not to have some of that pressure reflected in your face and manner. However, part of the job is to look as if performing is as easy as rolling off a log. If you appear nervous and uncomfortable, you encourage the audience to feel the same way. Their confidence in you will be undermined and ultimately you will lose their attention. No one likes to watch someone else be ill at ease, and your nerves can make you appear sulky or angry.

The technique of a professional musician is really a matter of polish, polish, and more polish. The suggestions given here are merely one more way of refining your performance, and, of course, are meant as an addition to (not a replacement of) concentrated study and practice. Good stage presence seems effortless and is therefore taken for granted by the audience. Poor stage deportment, on the other hand, is almost impossible to overlook and serves only as a distraction from the main event--the performance of the music.

Deathless Love

by Joseph Kestner
Opera News
January 1986

"I read over this duet. I read it again. I listen to it with all my attention; I try to find it bad; I'm afraid of finding it good and being mistaken! And yet it fired me! It still does! It was born of sincerity. In short, I believe in it. Voice, orchestra, everything plays its part; the violins turn passionate; it's all there: Juliet clasping her lover, Romeo's anxiety, his delirious embraces."

So declared Charles Gounod on May 2, 1865, about the duet "Nuit d'hyménée" from Act IV of his new opera, *Roméo et Juliette.* Already well known for *Faust* (1859) and *Mireille* (1864) Gounod sensed his greatest moment was coming: the premiere of *Roméo et Juliette* in April 1867 at the Théâtre Lyrique proved a sensation, the only unqualified success he enjoyed during his lifetime. Since *Romeo et Juliette* was performed the same year as the Exposition Universelle, Paris was thronged with foreigners, who carried word back home. It was given ninety consecutive performances to packed houses. Gounod's delirium was shared by the world.

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Famous lovers are part of the legacy of human culture—Tristan and Isolde, Paolo and Francesca, Hero and Leander, Pyramus and Thisbe, Orpheus and Eurydice, Dido and Aeneas. No pair, however, is more legendary than Romeo Montague and Juliet Capulet, doomed lovers of fourteenth-century Italy. The power of this story has made it extremely attractive to writers, composers, and artists. The challenge for Gounod was to create a work good enough to dare the competition. To begin with, there was William Shakespeare.

Probably written around 1595, Shakespeare's *Romeo and Juliet* proved extremely popular. Three quartos of varying quality were printed in 1597, 1599, and 1609. The corrupt first quarto of 1597 must have engendered even greater enthusiasm, as the many references after that date attest. Shakespeare's principal and possibly only source was Arthur Brooke's *The Tragicall Historye of Romeus and Juliet* of 1562. Like Gounod, however, Shakespeare worked in an extensive tradition.

The first version of the story was in a collection by Masuccio Salernitano, *Il Novellino,* published in 1476. This version recounts the story of Mariotto of Siena, who through the aid of a Friar secretly marries Gianozza. Having killed a man in a street fight, Mariotto is exiled to Alexandria. As in *Romeo and Juliet,* the hero manages to have a final meeting with his wife before departing. Being forced into a marriage, Gianozza takes a sleeping potion concocted by the Friar. The Friar's message explaining the

plot miscarries. Mariotto is arrested at the tomb and subsequently beheaded. His young widow enters a convent. Masuccio's version contains no suicides. The outline of the story itself is even older, appearing in a romance, the *Ephesiaca* of Xenophon of Ephesus (fifth century A.D.), which contains the story of a woman separated from her husband who takes a potion to avoid another marriage.

For Shakespeare and Gounod a crucial distant source was Luigi da Porto's version of the tale in *Istoria Novellamente Ritrovata di Due Nobili Amanti,* c. 1530. Da Porto gave the legend the elements most familiar to it: the setting in Verona, the names of the warring families (the Montecchi and the Cappelletti), the meeting at the ball in the hostile house, the Friar Lorenzo skilled in potions, the wooing at the balcony, the secret marriage, the slaying of a man named Thebaldo, the forced marriage, the sleeping potion, the undelivered letter and the suicide of the man, identified as Romeo, by poison. The two lovers have a brief conversation before his death. His beloved Giulietta deserves renown for the manner of her death: "She drew in her breath and held it long, and then, uttering a great cry, fell dead on the corpse of Romeo." Da Porto's version of the story was widely imitated.

Matteo Bandello included the legend in his *Novelle* (1554), adding the role of the Nurse and including the rope ladder and the sinister sorcerer who became Shakespeare's Apothecary. Though his prototype had appeared in Da Porto's Marcuccio, in Bandello the true Mercutio exists. Two subsequent versions deriving from Bandello were adapted, one in Pierre Boaistuau's treatment in 1559 in the *Histoires Tragiques,* which introduced the disturbance of the Capulet ball. More significantly, Romeo is dead before Juliet awakens. William Painter's account in *The Palace of Pleasure* (1567) freely translated Boaistuau's handling of the legend, which was also the basis for the Brooke document of 1562, Shakespeare's source.

Brooke's key function for Shakespeare, and therefore for Gounod, was in sharpening the characters from other sources. The Nurse becomes an amoral force in the tale; Juliet's parents are etched; Juliet sleeps alone to take the potion; the riot is more developed; Mercutio's nature is embellished. Brooke also introduces the element of Fate or Fortune as a factor in the lovers' destiny. Bringing together the influences of Bandello and Boaistuau, Brooke's *Romeus and Juliet* amalgamated sources for Shakespeare. Shakespeare, however, succeeded in greatly accelerating the story, which in Brooke takes place over a period of months. In Shakespeare the action is compressed to four or five days, lending a breathless, relentless force to the tragic story. And the Bard adds greater passion to the tale by setting it in torrid mid-July.

Shakespeare's *Romeo and Juliet* is a great Renaissance document, celebrating individuality of choice and action. This

is emphasized in the play by Romeo's gradual alteration, particularly in three central speeches. In the first scene of Act I ("Love is a smoke made with the fume of sighs"), Romeo speaks with the stereotypical metaphors sanctioned by the tradition of *l'amour courtois* (courtly love). In the fifth scene, however, after meeting Juliet, Romeo addresses her in the form of the sonnet ("If I profane with my unworthiest hand"), modifying the Petrarchan language of his initial appearance. His transformation to utter individuality occurs in the famous Act II, Scene 2, balcony scene ("But soft! what light through yonder window breaks?/It is the East, and Juliet is the sun!"). The nature imagery has become totally individualized. His language, now uniquely his own, applies solely to his beloved. The contrast of light and darkness, retained by Gounod throughout *Roméo et Juliette,* expresses this radical individualism of the lovers.

Gounod too was concerned with the development of the lovers. The libretto by Jules Barbier and Michel Carré retains the propulsion of the Shakespearean source within the five acts of the opera. Gounod, like Shakespeare, includes a prologue. Writing during the composition of the scene of Juliet's drinking the potion, Gounod remarked about the opera's structure, "The first act ends *brilliantly,* the second is *tender* and *dreamy,* the third *bold* and *animated,* with the duels and Romeo sentenced to exile; the fourth is *dramatic,* the fifth *tragic.* It is a fine progression."

Just as *Romeo and Juliet* is anchored in the three passages transforming Romeo's language of love, *Roméo et Juliette* is constructed around four love duets. The first, "Ange adorable," based on the sonnet "If I profane" from the play, is suitable in its formality for the first meeting. Act II begins with Roméo's aria "Ah! lève-toi, soleil," derived from Shakespeare's Act II, Scene 2 ("It is the East, and Juliet is the sun!/ Arise, fair sun, and kill the envious moon"). Gounod's structure therefore follows Shakespeare's emphasis on the lovers' independence from stereotypical emotion. In the duet in Act II ("O nuit divine!") the lovers' separation from the world begins as they plan their wedding. As in Shakespeare, Gounod's Roméo transforms his language into Juliette herself ("Sois l'aurore"). The Act IV duet, "Nuit d'hyménée" individualizes the lovers in their langauge ("Le ciel rayonne en moi"). The final duet, "Console-toi, pauvre âme," evokes the lark/nightingale motif from the marriage-night episode in Shakespeare.

Gounod is very much a part of his time in this final episode, where Roméo and Juliette sing together before their death. In Shakespeare, Romeo is dead before Juliet awakens, but eighteenth- and nineteenth-century audiences would not tolerate such a scene without some farewell words exchanged by the lovers. This tradition is based on David Garrick's 1761 play-text of Shakespeare, which included the final dialogue in the tomb. After Romeo takes the poison, Juliet awakens asking, "Where am I?"

Romeo exclaims, "She speaks, she lives!" The lovers discourse about their future until the poison seizes Romeo. Juliet stabs herself, as in Gounod. Gounod also follows Garrick in cutting the appearance of the fathers and their reconciliation, bringing down the curtain with Juliet's suicide.

During the nineteenth century, the legend of Romeo and Juliet became increasingly popular in music and art. Gounod's *Roméo et Juliette* is part of a continuous operatic and orchestral interest in the lovers. Treatments by forgotten composers such as Nicola Zingarelli (1796) and Nicola Vaccai (1825) might have posed no threat, but Gounod's opera was competing with Vincenzo Bellini's *I Capuleti e i Montecchi,* premiered in 1830. Its literary sources are unknown, though they may have included Bandello's novella. Felice Romani's libretto for *I Capuleti e i Montecchi* had been used for the Vaccai *Giulietta e Romeo* but was revised for Bellini's.

The differences between the Bellini and the Gounod are significant. The two leads in Bellini are a soprano and mezzo-soprano; Lorenzo is a doctor rather than a friar; Romeo has slain Capulet's son before the opera commences; Tebaldo is betrothed to Giulietta and is not slain by Romeo; no Nurse or Mercutio is included. As Bellini's title indicates, the ambience of *I Capuleti e i Montecchi* is martial and war-like. The lovers are representatives of the two houses, whose political strife (the Montagues are Ghibelline, the Capulets Guelph) is emphasized throughout. In this respect, the Bellini echoes the references in Dante's *Purgatorio* to the Montecchi and Cappelletti, which he cites in his denunciation of civil war. In Bellini the city of Verona is violent, almost anarchic. Giulietta from the beginning is filled with doom. So chaotic is the universe that the lovers are never even married.

When still a young man, Gounod had heard Hector Berlioz's dramatic symphony *Roméo et Juliette* (1839), a work Berlioz described as "neither an opera in concert form nor a cantata, but a symphony with chorus." Berlioz's work draws its inspiration from Garrick, whose version he had seen performed in 1827 by Charles Kemble's company, evoking in the music the elements of Garrick's additional final scene (Romeo's suicide, the lovers' brief dialogue and Juliet's end). Though Garrick cut the reconciliation of the Montagues and Capulets, Berlioz includes a lengthy scene for Père Laurence, who denounces the violence of the families and compels their reconciliation, as in Shakespeare. Gounod's opera preceded by two years Tchaikovsky's fantasy-overture *Romeo and Juliet,* first heard in 1870. Heavily revised in 1872 and in 1880, the overture begins with ecclesiastical harmonies suggesting Friar Laurence, passes to the street fight and then to the lovers, and concludes with a tempestuous coda evoking their doom.

In the twentieth century, three compositions have been inspired by the legend. With *A Village Romeo and*

Juliet (1907) British composer Frederick Delius drew his inspiration from the novella *Romeo und Julia auf dem Dorfe,* written by Gottfried Keller in 1856. The opera recounts the tragedy of Sali and Vreli, son and daughter of rival farmers. The lovers have a wedding only in a dream, achieving a brief union on a barge, which they intentionally sink in mutual suicide. Nothing of Italy or any Shakespearean influence appears except in the title. The Italian Riccardo Zandonai, best known for *Francesca da Rimini* (1914), composed *Giulietta e Romeo,* which received its premiere in 1921. Like the Bellini, Zandonai's opera presents a violent world. The lovers have been secretly married before the action begins. Preserving the imagery of Shakespeare, the first act moves from darkness to daylight. As in Gounod, the lovers have a brief dialogue before their death. Zandonai's uniqueness lies in his language and musical idiom. For the choral numbers he consciously uses archaisms. In the third act the chorus sings in a form derived from the Tuscan *stornello.* The lovers' language, however, is based on Venetian popular song. Zandonai goes beyond Gounod in reducing the cast to a minimum, concentrating the dramatic tension. The most recent distinguished realization of the Romeo and Juliet idea is in Sergei Prokofiev's ballet introduced in 1938. The first Soviet performance of the ballet took place in 1940, with choreography by Leonid Lavrovsky.

Visual interest in the legend of Romeo and Juliet reached its peak during the late eighteenth century and in the middle and late nineteenth, particularly in England. In the late eighteenth century the publisher John Boydell conceived the idea of a Shakespeare Gallery, which would exhibit paintings of Shakespearean scenes. The Gallery opened in May 1789 with thirty-four canvases; additions increased the total to over 150 by the time the collection was sold in 1805. Some of the most preeminent artists of the time exhibited in the Gallery. James Northcote completed (1792) a tomb scene, showing Juliet dismissing the Friar as Romeo and Paris lie slain at her feet. John Opie's *Juliet in the Trance* (1791) is based on Act IV, the presumed death of Juliet. William Miller finished a canvas of Romeo and Juliet in eighteenth-century dress for the famous touching of hands in Act I.

Two canvases from the period not completed for Boydell are particularly noteworthy. Matthew William Peters (1742–1814) depicted the suicide of Juliet ("O happy dagger"), a Shakespearean *Pietà* with Romeo lying in her lap as she raises the fatal weapon. Peters focuses on the incident that ended the play in Garrick. In 1809 the Swiss-born Henry Fuseli completed *Romeo Slaying Paris at the Bier of Juliet* from Act V. Romeo thrusts his sword at Paris as Juliet lies between them, the dynamism of Fuseli's conception enhanced by the Shakespearean contrast of darkness and light. In 1836 J.M.W. Turner exhibited *Juliet and Her Nurse,* showing Juliet gazing over the Piazza San Marco in Venice. The French artist Eugène Dela-

croix in 1846 showed the two lovers embracing after their wedding night as Romeo prepares to go into exile in Mantua.

The story of Romeo and Juliet became especially popular in British painting from midcentury onward. Several factors contributed to this interest. The art critic John Ruskin published his monumental study *The Stones of Venice* between 1851 and 1853, evoking the glory of Italy while chronicling its demise. Politics also renewed interest in Italy, especially the events surrounding the Risorgimento, the movement to unify Italy and free it from Austrian domination. In the early 1850s, Giuseppe Mazzini, founder of the liberation movement Giovane Italia (Young Italy), was in exile in England after the failed revolt of 1848, where he received financial support for his cause. In June 1860, when Giuseppe Garibaldi liberated Sicily, British foreign policy endorsed Italian unification. These events aroused interest again in Shakespeare's defiant lovers.

The young Pre-Raphaelite artist John Everett Millais painted *The Death of Romeo and Juliet* (c. 1848), showing the two lovers clutched in an embrace while the families rush into the tomb. In 1853 William Grant exhibited *Juliet and the Friar* from Act IV, a theme not frequently portrayed; Juliet appears cautious, the Friar aged and beneficent. Frederic Leighton, who had studied in Italy and preferred Shakespeare's Italian dramas, depicted incidents from the drama three times. The first, *The Duel between Romeo and Tybalt* (1850), is untraced. In 1855 Leighton exhibited *The Reconciliation of the Montagues and the Capulets over the Dead Bodies of Romeo and Juliet*. The Prince stands between Capulet on the left and Montague on the right, who points to the corpses of the lovers; Lady Capulet has thrown herself over their bodies, and Paris lies dead beside them. The rich coloring of the canvas evokes the mystery and splendor of the Italian Middle Ages. In his 1858 canvas *The Feigned Death of Juliet,* Leighton depicts Count Paris arriving for his marriage and discovering his bride "dead." Leighton distills the varied reactions of the characters around the bed, from the old Nurse to the Friar.

A particularly poignant theme that attracted artists was the parting of Romeo and Juliet after their wedding night, from Act III. The Pre-Raphaelite artist Ford Madox Brown completed a richly colored version in 1870, showing Romeo kissing Juliet passionately before he descends, as dawn breaks over the city. Brown captures the tension by the foot in the rope ladder and Romeo's extended arm. To recreate the atmosphere of Italy, Brown had borrowed photographs from his colleague Dante Gabriel Rossetti, whose father had come as a political exile from Italy in 1825. In 1884 Frank Dicksee, one of the later great Victorian painters, also depicted the lovers parting.

There had been a famous revival of the drama in 1882, which ran twenty-four weeks in London, starring Ellen

Terry. Under the management of Henry Irving, this revival was the first authentic presentation of Shakespeare's text in the nineteenth century, omitting Garrick's emendations. Anna Lea Merritt painted *Juliet and Her Nurse* in 1883, illustrating Act II of this production. Though Dicksee's canvas exhibits similarities to Brown's, Dicksee interprets the scene quite differently. The colors are muted and soft, whereas Brown's are glowing and passionate. The lovers in Dicksee separate tenderly rather than frantically, and Dicksee avoids showing Romeo's foot in the ladder. The face of Juliet suggests Ellen Terry's. The canvases by Brown and Dicksee display two dramatic alternatives for the scene. In 1888 the *Graphic Gallery of Shakespeare's Heroines* was published, illustrating many of Shakespeare's women.

The legend of Romeo and Juliet became a powerful symbol in the nineteenth century for musicians and artists. The defiant love ethic of these two characters paralleled the reformist political impulse of the century and confirmed the individualism of nineteenth-century romantic self-assertion. Gounod's *Roméo et Juliette* is part of a cultural legacy including composers from Bellini to Zandonai and artists from Fuseli to Dicksee. "Never was a story of more woe/Than this of Juliet and her Romeo." As this extensive tradition demonstrates, the love depicted in *Roméo et Juliette* has become more deathless than ever.

What You Don't Know Can Hurt You: It Pays to Increase Your Listening Power

by Melvin Berger
Chamber Music Magazine
Winter 1985

"I don't know anything about chamber music," says the concertgoer with a slight hint of braggadocio, "but I know what I like!"

Who hasn't heard such comments? They carry with them the clear implication that not only don't the speakers know anything about chamber music, but they don't want to know more. When pressed for reasons why, the usual reply is that more information might interfere with their enjoyment and ability to respond emotionally to the music.

Hogwash!

While the old saw, "Where ignorance is bliss, 'tis folly to be wise," might apply in some situations, it surely has no place at chamber music concerts. All of us react on an instinctual level to the melodies, rhythms, harmonies, and textures of music. And that reaction is the basis of the joy that music can bring. But, as pleasurable as such listening can be, there is more to music, more than the composer is trying to communicate. And some additional knowledge of the elements that contribute to the music's expressivity can be of great value in heightening each individual's enjoyment.

Every musical composition has its own internal organization and its own vocabulary; it also exists in relation to the composer who created it and to the world in which the composer lives or lived. By acquiring insights into these facets of the music, listeners—and players, too—can add a valuable intellectual component to their encounters with chamber music and thereby deepen and intensify their overall responsiveness.

Imagine for a moment someone looking at an elegant Chinese scroll. He has no difficulty recognizing the sensuous beauty of the forms and shapes. He is struck by the artist's fine technique and the delicate perfection of the design. And he admires the fragile rice paper on which it is painted. But he cannot recognize the symbols. He does not know when and where the scroll was made, nor its purpose. And he lacks a standard with which to judge the scroll-maker's art.

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Many listeners approach chamber music concerts in much the same way. They obviously enjoy the sounds made by the trio or quartet, or they would not be attending the concerts. They respond emotionally to the music's moods and feelings. And they are thrilled by the beautiful melodies, the exciting rhythms, and rich, lush harmonies. But they are not deeply stirred or moved by what they hear. And they have no criteria with which to judge the music beyond the obvious, "I like it/I don't like it" response.

The feelings and ideas that chamber music expresses are found in the actual sounds of the music; they cannot accurately or adequately be put into words. But the particular form and content of a piece of music depends, in great measure, on the musical, personal, and societal influences affecting the composer. These factors—the who, when, why, and how of a piece of music—can be described and discussed to help to enhance the listener's response and add stylistic validity to the performer's interpretation.

Take the Smetana String Quartet, *Aus Mein Leben,* as an example. It is a highly appealing work, a staple of the chamber music repertoire. Players and audiences alike are attracted by its varied sections of dramatic intensity, rollicking good humor, and lyrical tenderness. But even the most careful listening does not reveal all of the personal details that Smetana put into this autobiographical music. In a letter to a friend the composer explained that each movement refers to a specific person, incident, or situation from his life: The first depicts his "inexpressable yearning" and a warning of his impending deafness; the second is a "quasi-polka," bringing to mind his joyful youth and love of dancing; the happiness of his first love is the subject of the next movement; and the finale describes his delight in the folk music of his native Bohemia, ending with the catastrophe of his deafness and his "feeling of painful regret."

Likewise, it would be very difficult, without some preparation, to be aware of the several private messages that Brahms encoded in his chamber works. In his Second String Sextet, for instance, Brahms assuaged his guilt over having broken his engagement to Agathe von Seibold by putting her name, without the T (the notes A-G-A-H [B in German]-E) in the first movement. In the opening movement of his Second String Quartet he paid tribute to his friend, Joseph Joachim, by including the notes F-A-E, standing for Joachim's motto *"Frei, aber einsam"* (free, but lonely), and in the same piece referred to his own motto with the notes F-A-F. *"Frei, aber froh"* (free, but glad). Shostakovich, too, made his Eighth Quartet a very intimate document by using the acronym of his name, DSCH (in German the note D, E flat, C, B) as the leading motif, and by including quotations from a number of his earlier works in the music.

Few listeners are conscious of the extra-musical association of Grieg's String Quartet. From his letters, though, we know that while writing the quartet Grieg was deeply concerned with the difficulties he was having in achieving musical excellence. Another clue to his anxiety is his use as the first movement theme of a melody that he had used previously in a song about the *hulder,* a figure in Norse legend who gives minstrels the gift of song, but in return robs them of all peace and happiness.

Shostakovich wrote his Piano Trio No. 2 on the death of his friend, Ivan Sollertinsky and, as expected, the music is predominantly solemn. Yet, the last movement sounds like a wild, completely incongruous Yiddish dance. This appears to be an offensive inconsistency, unless one knows that Shostakovich composed the finale just after having read of the German soldiers in concentration camps forcing Jewish prisoners to dig graves and then dance on the edge as they were machine-gunned to death. This background helps make the movement comprehensible as part of a memorial tribute.

The most astute listeners to Arnold Schoenberg's String Trio may not know that the composer portrayed his nearly fatal incident of cardiac arrest in this composition—including a musical depiction of the injection directly into his heart that saved his life. This is the explanation, though, that Schoenberg offered to his friend, novelist Thomas Mann. Along the same lines, the 1977 discovery of a score of Berg's Lyric Suite, with the composer's handwritten annotations, revealed that the inspiration for this piece was a clandestine love affair. And George Crumb made his quartet *Black Angels* more accessible by providing a text that identifies the Black Angels as the Devil, and describes the music as a "voyage of the soul" through "fall from grace, spiritual annihilation, and redemption."

Mozart, among many other composers, wrote chamber music for several different purposes, varying his style to suit the use for which the music was intended. For instance, he composed pieces on commission from publishers (the piano quartets and "Hoffmeister" String Quartet, K. 499), pieces for his own concert use (Piano and Wind Quintet, K. 452), pieces for other professionals (Oboe Quartet, K. 370, and Horn Quintet, K. 407), pieces for home use (flute quartets, "Kegelstatt" Trio, and the piano trios, K. 502 and 542), pieces for a nobleman ("Prussian" quartets), and pieces written as pure self-expression ("Haydn" quartets and viola quintets, K. 515 and 516). About one century later Tchaikowsky was inspired to write his Piano Trio, Op. 50, to pay homage to his friend Nicholas Rubinstein, while his Op. 11 String Quartet was written to fulfill his very practical need for a major work to be presented at an upcoming concert. Such kinds of information on the functions of music can only contribute to more valid performances and more intelligent, satisfying listening.

Since no composers write in a vacuum, it is important to understand their music in relation to the times in which they lived. As an illustration, consider Beethoven's Op. 18 string quartets, which dramatically break free of many of the classical restraints and vastly expand the expressive content and scope of chamber music. This new style can be explained, in part, as Beethoven's reaction to the revolutionary quest for liberty and freedom at the turn of the nineteenth century. They are so advanced, in fact, that it is believed that Haydn stopped work on his Op. 77 quartets, which he was writing at the same time, to avoid comparison with Beethoven.

Debussy's String Quartet was also written in a spirit of revolt, in this instance against August Comte's positivism, the widely accepted empirical philosophy of late nineteenth century France. In his Second String Quartet Charles Ives includes seemingly random quotations of everything from popular songs to church hymns to Beethoven's Ninth Symphony, which proves to be consistent with his acceptance of the transcendentalist's belief that there is an essential, spiritual unity in all that exists. And Schoenberg's String Quartet No. 2, in which he introduced atonality, with its absence of a fixed tonal center, makes perfect sense in the context of Einstein's just-stated special theory of relativity, with its absense of fixed dimensions of space and time.

If music is indeed a language, then the formal organization of its various elements is its grammar. And just as people must know the rules of grammar in order to read and write, so an awareness of musical form should underlie all chamber music playing and listening. An obvious instance of the necessity for some grasp of musical form is the first movement of Haydn's String Quartet, Op. 77, No. 1. The movement is structured in rather traditional sonata-allegro form. Early in the development section, though, he starts an apparent recapitulation, which ends with a loud unison before going into the true recapitulation. Many commentators look on this as Haydn's little joke, but it is a joke only if you are familiar with sonata-allegro form and are following its unfolding in the music. To lack such knowledge is to miss the humor completely.

In 1599 Ben Jonson wrote, "Art hath an enemy called Ignorance." Ignorance of the background of chamber music does, in fact, rob audiences of the full enjoyment of the music and prevent players from giving informed, stylistically accurate performances. What you don't know can indeed hurt you!

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Beautiful brown eyes
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Beautiful isle of somewhere
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Cielito lindo
Cruising down the river
Dark eyes
Greensleeves
Liebestraume

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Pop goes the weasel
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Sweet Rosie O'Grady
A taste of honey
Whatever will be, will be (Que sera, sera)

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Great is thy faithful
His arms are open to everyone
His love
Hosanna
The Lord is my shepherd
Now thank we all our God
Savior like a shepherd lead us
The ten commandments
That wonderful someone
There's someone to help you
When I made my decision
Wonderful words of life
The world is waiting for the sunrise

Porter, Cole, 1891-1964
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Easy to love
Get out of town
I love Paris
In the still of the night
I've got you under my skin
My heart belongs to Daddy
Rosalie
True love
You'd be so nice to come home to

Take me home country roads
BRM 28652
For voice and organ, piano, guitar, or chord organ. Shattinger International Music. HC

The battle of New Orleans
Bury me not on the lone prairie
Country song
Dear hearts and gentle people
Enjoy yourself (it's later than you think)
Five foot two, eyes of blue
Gentle on my mind
Gypsies, tramps and thieves
I am his lady
99 miles from L.A.
Please, Mister, please
Please pardon me (you remind me of a friend)
She'll be comin' 'round the mountain
Shrimp boats
Take me home, country roads

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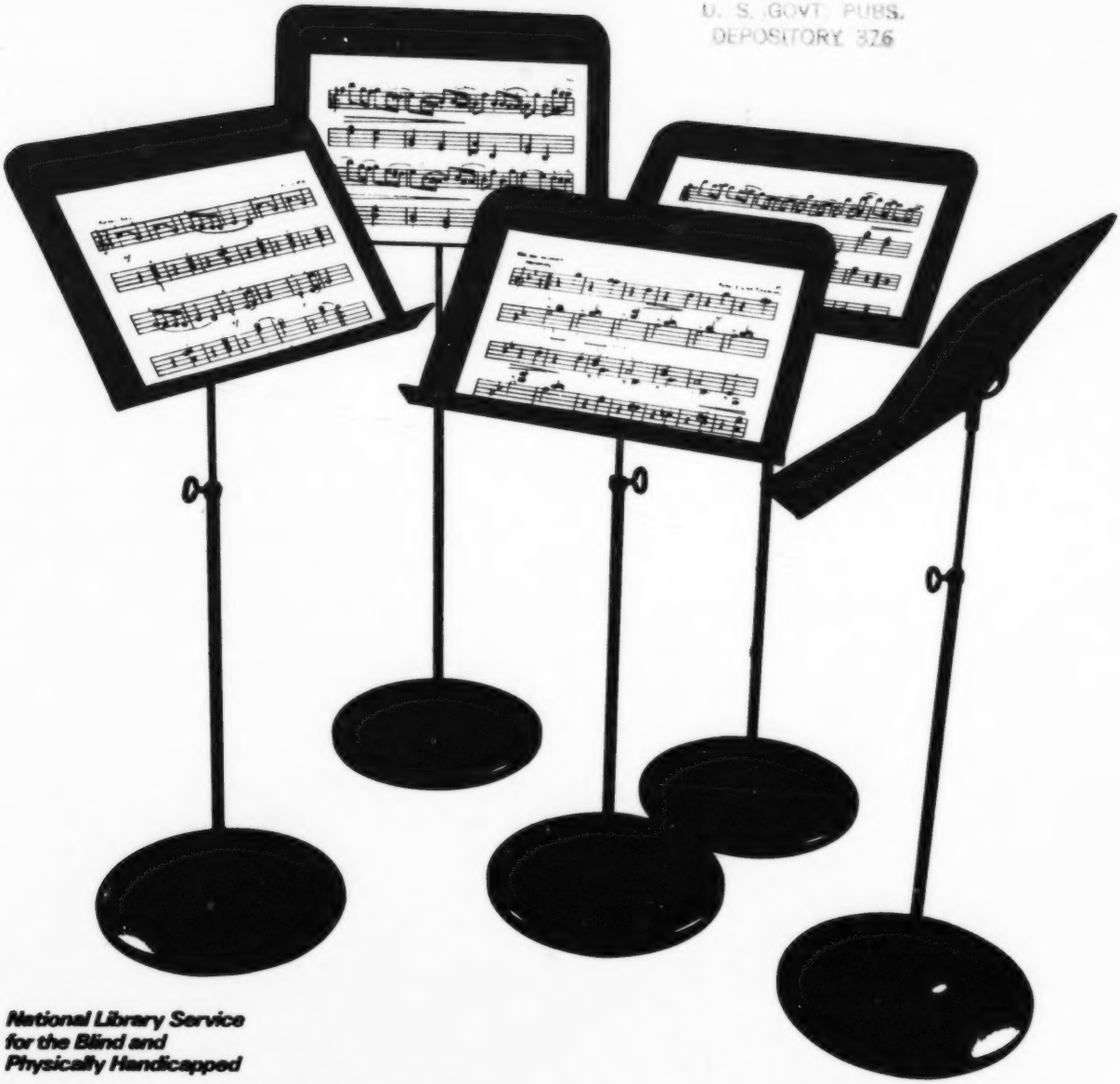

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Let There Be Light: The Metropolitan Opera's first staging of Handel's *Samson* prompts three writers to illuminate diverse aspects of the Milton-inspired oratorio

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Chainèd Heroics
by Barrymore Laurence Scherer

Oratorio at the Met? Dramatic oratorio, to be sure. At first glance, the new production of Handel's *Samson* may raise a few eyebrows among audiences more accustomed to the Biblical eroticism of Camille Saint-Saëns. Yet if we investigate further, we see that Handel's work can be as comfortable on the stage as on the concert platform.

Samson, the tragic hero brought low by his fatal haircut, is one of the most familiar Old Testament characters. His exploits, bellicose and bawdy, are related in Judges 13–17. Samson the Nazarite was as human as any man, by today's iron-pumped standards perhaps not even so muscular. Despite the fact that at his birth he was "consecrated to God" by his overjoyed parents, he preferred to sow his wild oats among the nubile young women of Philistia instead of settling down with a few wives of his father's choice. According to scripture, Samson's rebelliousness and irreligious sexuality, which led to his disastrous end, were ironically the means through which "the Lord sought an occasion against the Philistines . . . [who] had dominion over Israel." In short, these desperate post-Exodean times called for desperate measures; hence even the Almighty was obliged to fight fire with fire to gain his divine ends.

Although a play of *Samson,* now lost, was performed at London's Red Lion Inn in 1567, and another dramatization, also lost, was played by the Admiral's Company in 1602, probably the earliest musical treatment of the Samson tale is an anonymous Latin monody composed in fourteenth-century England, *Samson Dux Fortissime,* which opens and closes with narration sung by a chorus, in the ancient Greek manner, and contains solo parts for Samson and Dalila. The late Gustave Reese cautiously implies that John Milton, "who is supposed to have written *Samson Agonistes* in the full flush of Renaissance enthusiasm for the rediscovered Greek drama, "could have been inspired by this medieval work. Milton's dramatic poem, published with *Paradise Regained* in 1671, was the inspiration for George Frideric Handel.

By 1741, Handel had spent thirty industrious years on the roller coaster of commercial music as London's preeminent composer of Italian opera. *Rinaldo,* which made him a household word in 1711, initiated a series of forty operas, including such successes as *Ottone* (1723), *Giulio Cesare, Tamerlano* (both

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1724), *Rodelinda* (1725), and *Admeto* (1727).

In 1728, however, Handel's fortunes began to reverse, due in part to the internal squabbling of his singers—the heated rivalry between prima donnas Bordoni and Cuzzoni proving his greatest headache—and to the success of John Gay's *The Beggar's Opera,* which witheringly satirized the conventions and excesses of Italian opera seria. Moreover, Handel was obliged to compete with other composers imported from the Continent—first Attilio Ariosti and Giovanni Bononcini, then after 1733 Nicola Porpora and "Giovanni Adolfo" (Johann Adolph) Hasse. Unlike the "Querelle des Bouffons," which was to divide Paris in 1752, London's musical war of the 1730s was fired not so much by artistic as by political motives, mainly the hatred that existed between Handel's patron, the German-born King George II, and his son Frederick, Prince of Wales, whose anti-German faction paradoxically attacked Handel while supporting his equally foreign (and in Hasse's case equally German) rivals. The chief casualty of the war was Handel, whose health broke along with his finances. Aged fifty-two, he suffered a paralytic stroke in April 1737, and after the premiere of his *Berenice* in May, he repaired in exhaustion to Aix-la-Chapelle for a rest cure.

When he returned to London in November, Handel still had a few more operas in his inkpot, but he was ready to set aside the aristocratic fancies of Italian bel canto in favor of the middle-class, Anglican pleasures of oratorio. It was an action determined not by any inherent weakness of opera seria as a genre but by the economic fact that Italian opera, rejected by the English middle classes, could not be supported by the nobility alone.

Starting with the *Johannespassion* of 1704 and *La Resurrezione* in 1708, Handel had composed sacred works as something of a sideline throughout his opera career. Among his first English essays in the genre was *Haman and Mordecai,* a Biblical masque by Alexander Pope after Racine. First produced in 1720, during Handel's tenure as director of music for the Duke of Chandos, it was revised and brought out again as *Esther* in 1732, performed with scenery and costumes by the children of the Chapel Royal. Its financial success proved to Handel that there were other ways to make a pound besides Italian opera.

Despite the seriousness of the stroke he had suffered, Handel did little to curtail his activities upon transferring his energies to oratorio. *Saul,* composed between July 23 and September 27, 1738, was followed by *Israel in Egypt,* written between October 1 and 28. By force of habit he began *Samson* immediately after completing *Messiah* in the autumn of 1741. The first act was finished by September 29, the second by October 11, the third by October 29. Handel wrote two masterpieces within ten weeks.

Handel's librettist, Newburgh Hamilton, was a man of letters whose

longstanding friendship and literary assistance were eventually rewarded by a one-hundred-pound legacy in the composer's will. Hamilton chose *Samson Agonistes* as the basis for "a musical Drama whose Subject must be Scriptural, and in which the Solemnity of Church-Musick is agreeably united with the most pleasing Airs of the Stage." He wrought extensive changes upon Milton's original closet drama, the most obvious of which was the arrangement of the work into three acts to suit the performance conventions of his day.

Hamilton skillfully condensed various passages and interpolated additional ones, adapted with great care from among the poet's minor works, including "An Epitaph on the Marchioness of Winchester," "On the Morning of Christ's Nativity," "On Time," and various translations and paraphrases of the Psalms. The opening choral scene of Philistines, "Awake the trumpet's lofty sound," and the arias "Ye men of Gaza" and "Then free from sorrow" are ironically adapted from Milton's metrical translation of Psalm 81, while the jubilant closing aria, "Let the bright Seraphim" and its choral reply, "Let their celestial concerts," are freely adapted from "At a Solemn Music." Hamilton's fearless use of scissors resulted in such effective passages as Micah's five-line recitative, "O change beyond report, thought, or belief!" trimmed down from Milton's choral apostrophe of 160 lines.

Milton's protagonists were also reorganized. While Samson, Manoah, Dalila, Harapha, and the chorus of Israelites were retained, Hamilton added a chorus of Philistines, transformed Milton's neo-Greek Chorus into Samson's friend Micah, and transferred to Harapha the Giant the duties of Milton's Philistine messenger.

Handel tailored the music to a performance force much smaller than those of *Israel in Egypt* or *Saul,* and his score is a fine example of effects achieved through economy of means. Though he calls for pairs of flutes, oboes, bassoons, horns, trumpets, and timpani, trombones (specified only in the Dead March) plus organ *ad libitum,* he never employs them all at once. Apart from the brilliant trumpet obbligato in "Let the bright Seraphim" and the solo bassoon in Samson's "Thus when the sun," the aria accompaniments are confined to *concertini* (or solo) strings and continuo.

To the dramatic composer, wickedness is usually more attractive than goodness, and Handel is no exception. While he accompanies his Israelite choruses with *ripieni* (literally "filling") strings mildly enhanced by oboes, as in "Then round about the starry throne," he gives his Philistine choruses the lively benefit of either horns in G (in, for example, "Great Dagon has subdued our foe") or trumpets and drums ("Awake the trumpet's lofty sound"). Handel's most telling instrumental effect is achieved in the choral finale of Act II, when Israelites and Philistines call upon their respective deities to see which will prevail, anticipating by a century the tremendous scene in Mendelssohn's *Eli-*

jah when the prophet challenges the priests of Baal. First the Israelites, accompanied by strings and oboes, cry "Hear, Jacob's God." After Harapha replies with "Dagon arise," his jolly Philistine supporters return "To song and dance," accompanied by strings and horns. The confrontation ends stirringly as both—Philistine sopranos led by Dalila, Israelite altos and tenors led by Samson, basses led alternately by Manoah and Harapha—proclaim with trumpets and drums that "Fix'd in his everlasting seat, Jehovah/great Dagon rules the world."

In its first completed state, *Samson* ended with the funeral chorus "Glorious hero." Upon Handel's return from his successful stay in Ireland, however, where he had produced *Messiah* in April 1742, he made numerous revisions and additions, not the least of which was "Let the bright Seraphim," celebrating the hero's redeemed honor through self-sacrifice, closing the work in a blaze of triumph.

First performed at Covent Garden on February 18, 1743, *Samson* "was received with uncommon Applause," according to Lord Shaftesbury. Winton Dean observes that Handel's choice of singers revealed his final liberation from the confinements of Italian opera. While the bel canto stage was still in the thrall of the castrato, Handel created for his title character one of the first important tenor roles outside of France.

What's more, both Susanna Maria Cibber, who sang the part of Micah, and Kitty Clive, who sang Dalila, were celebrated as actresses rather than as singers. Of Cibber (daughter-in-law of the apologetic Colley Cibber and sister of Dr. Arne), Charles Burney wrote "though her voice was a thread, and her knowledge of Music very inconsiderable, yet from her intelligence of the words and native feeling, she sung ["Return, O God of Hosts"] in a more touching manner than the finest I ever heard attempt it." The fact that Handel entrusted Dalila to a comedienne famous for her burlesques of Italian opera shows that his conception of the Biblical temptress differed greatly from that of the Puritan Milton, embittered over his own divorce. Dalila's aria "My faith and truth" comes closest to Italian opera style. The melody is unforgettable, and at the da capo (da capo arias being a rarity in this score) Dalila's Virgin assistant enters singing her mistress' phrases in imitation until, at the coda, both sing in parallel thirds.

Samson became a great favorite throughout the British Isles, and excerpts, especially "Return, O God of Hosts," were popular attractions on concert programs, Burney going so far as to suggest its arrangement for barrel organ. At Moscow in 1783 it became the first and only major Handel work to be given in Russia during that century. In 1814, during the Congress of Vienna, *Samson* was revived, with a chorus of four hundred and an orchestra beefed up with a wide array of instruments, including a great Turkish drum, at the Imperial Riding School before a royal audience headed by Emperor Franz II,

Czar Alexander I, and King Friedrich Wilhelm of Prussia.

To the modern ear, the textures of Handel's score are those of oratorio rather than opera, but the music's dramatic vitality grabs our interest from the start. After two centuries, blind Samson's soliloquy "Total eclipse!" which had audiences weeping after Handel lost his sight, has lost none of its emotional power. In a broad sense it anticipates Florestan's "Gott! welch' Dunkel Hier!" in *Fidelio.* Manoah's reply to the news of his son's catastrophe, "O bitter grief!" is as moving in its simplicity as Monteverdi's "Ohimè!" when Orfeo learns of Euridice's death.

Because this is a dramatic oratorio, there are a surprising number of exciting recitatives accompanied by rhythmic figures in the strings, a stylistic borrowing from the operatic *gran scena.* Moreover, the chorus, rarely contemplative, takes part in the action, even if only to pray. "O first created beam," its Purcellian chordal passages leading to the line "Let there be light," with its rising fourth, certainly inspired the opening passage of Haydn's *The Creation,* but among the finest movements in the score is Manoah's concerted "Return, oh God of Hosts," a progenitor of the solo-plus-choral prayers that were to become a favorite device of nineteenth-century opera. Though dramatic oratorio has not been a Met staple since the days of Sunday concerts, *Samson* is quite at home within the famous gilt proscenium.

Heavenly Blaze
by John and Suzanne Potter

In 1743, when Handel completed *Samson,* he was at the height of success, accepted and honored in the sophisticated world of Augustan London. He had the patronage of the court—the king himself attended the second performance—and the friendship of the great wits and intellectuals of the day. Alexander Pope in the *Dunciad,* published in 1742, praised him as "Giant Handel" who brings sense to the aid of music. It was also, for him, a period of intense creativity.

How different Milton's situation had been in 1671 when *Samson Agonistes,* the source of Handel's work, was first published! Milton was blind and disgraced; the revolution he worked for and believed in had failed; his cause, the Commonwealth, was defeated, and had been replaced by the corrupt, frivolous monarchy of Charles II. It was even thought his life was in danger, as much for his implacable hostility to monarchy as for the part he had taken in approving and defending the trial and execution of Charles I. *Samson Agonistes,* his last work before his death, presents a terrible vision of defeat, despair, and isolation, ending in an exhausted if finally victorious calm.

Handel and his librettist, Newburgh Hamilton, thoroughly transformed Milton's closet drama, simplifying and conventionalizing its imagery to express the optimistic sensibility of their age. For Handel, Samson's story was a victorious progress from inner darkness to

celestial light.

By concentrating primarily on the image of light confronting darkness, Handel and Hamilton set the Samson story in a baroque universe; the oratorio becomes a dramatic counterpart to a baroque heroic painting. At the same time, the images of light subtly suggest the mythic undertones of the Biblical and Miltonic story. The name Samson probably comes from "shemesh," the Hebrew word for sun, and the name Dalila from "laylah," the Hebrew word for night. (The figure of night is related to the ancient Semitic goddess of love and fertility, variously called Ishtar, Astarte, or Ashtoreth.) The mythical convention of light confronting and overpowering darkness finds a perfect vehicle for its expression in the clarity and brilliance of Handel's musical setting.

The plan of *Samson* as written by Handel and Hamilton follows Milton's imitation of Greek tragedy. It is a series of confrontations between the hero and his world, as it exists both outside of him and within him. The "Agonistes" of Milton's title literally means a combatant, contestant, or champion, whether in argument, mental struggle, war, or games of strength. Samson's confrontations recapitulate the roles he has played in his life. First he meets Micah, his father (Manoah), and fellow Israelites as their fallen hero; then his wife, Dalila, as her betrayed lover; finally the Philistine Harapha, as a slave. His primary agon is with the darkness in his own mind. Each external confrontation only occasions his confrontation with himself, and his rediscovery of the divine power within him.

The oratorio begins with Samson brooding alone, at rest from his "task of servile toil," a rest occasioned by the Philistine festival to Dagon. His enemies, the Philistines, sing of their god Dagon's triumph. Samson gives brief, controlled voice to the torment within him; there is no rest for his "inmost mind." Dagon, as the Philistines sing, is "king of all the earth," and Samson can offer him no contest.

In the subsequent first confrontation, Samson is visited by Micah and the chorus of Israelites, then by his father. Micah sings of the terrible change in Samson, from hero to blind slave. He asks whether blindness or bondage is worse. In his response, Samson describes the terrible anxiety of his darkness. For him blindness represents not a path to greater insight (as it does for Sophocles' Oedipus or the narrator of *Paradise Lost*) but absence from God. Deprived of sight, his body is more a prison than any the Philistines can put him in. In a frightening aria he laments:

> My very soul in real darkness dwells!
> Total eclipse! no sun, no moon,
> All dark amidst the blaze of noon!
> Oh glorious light! no cheering ray,
> To glad my eyes with welcome day!
> Why thus depriv'd Thy prime decree?
> Sun, moon, and stars are dark to me!

The lines are adapted from Samson's long soliloquy at the beginning of

Milton's drama. For the seventeenth century an eclipse was a sign of misfortune, a small preview of the end of the world, and the attitude here is one of despairing question: "Why thus deprived Thy prime decree?" The rhetoric of negation—no sun, no moon, no stars, no day—is made more poignant and terrible by the emphasis on the light that surrounds him, God's light, a light that is present but that he cannot reach. The phrase "all dark amidst the blaze of noon" is not saying simply that God doesn't exist or care, but that he is all around, and Samson, in his despair and guilt, cannot reach or see him.

The musical setting, in E minor, displays this contrast between Samson's voice of gloom and the surrounding light by means of an interplay between his E minor and the instruments' G-major cadences. The violins prepare for Samson's voice with a descending G-major scale, but Samson's sound, except for the phrase "amidst the blaze of noon," is almost entirely in the minor mode. His final phrase, "stars are dark to me," is a straightforward descending E-minor scale, echoed by the concluding phrase of the violins, as if even the surrounding light is no longer remembered.

The chorus immediately responds with a direct address to God, recollecting his original creation of light out of darkness; it is a statement of their faith in the identity of their God as conqueror of darkness. The words echo the creation story in Genesis:

> Oh first created beam! and thou great word
> "Let there be light!"—and light was over all;
> One heavenly blaze shone round this earthly ball—:

The heavenly blaze of the first created light here is an extension of the "blaze of noon" in Samson's aria and a prediction of the "endless blaze of light" at the end of the oratorio. The setting of the lines was so appropriate and brilliant for the subject that Haydn quoted the music of "Let there be light" in his oratorio *Die Schöpfung*. The homophonic creation lines give way to the chorus' prayer, "To thy dark servant, life, by light afford," a short canonic passage resolved in a final homophonic restatement.

Samson, however, sees his destiny only in darkness: "Why should I live?/ Soon shall these orbs to double darkness yield." He returns to his first theme, the desire for rest: "Death, invocated oft, shall end my pains,/And lay me gently down with them that rest." Micah and the chorus reply at the end of Act I with their vision of Samson surrounded by divine light:

> Then round about the starry throne,
> Of Him who ever rules alone,
> Your heav'nly-guided soul shall climb:
> Of all this earthly grossness quit,
> With glory crown'd. . . .

Their song is a prophetic intimation of the gradual emergence of Samson in-

to light. The words here derive from one of Milton's early poems, "On Time" (1631–33).

In their confrontation with Samson in Act II, Dalila and the Philistine Virgins present their argument for the charms of "domestic ease." The all-soprano choir repeats its tempting refrain like an enchantment: "Hear me, hear the voice of love." Dalila offers to replace the pleasures of sight with other delights: "Life is not lost, though lost your sight;/Let other senses taste delight." But Samson clearly "sees" the purpose of her coming (" 'Twas malice brought thee here!"): the sensual ease she offers is not the rest he seeks but spiritual death.

Samson's taunting by Harapha, following that by Dalila, begins to turn his despair to righteous anger. Their duet is a vocal match in the convention of heroic insult. Samson, having the first and last words, seems to be successfully testing out his wrath and flexing his rising will. This vocal match of the two sides is echoed in the final chorus of Act II. Harapha, Dalila, and the Philistine Virgins join with Samson, Manoah, and the Israelites in a great choral hymn broken by the repeated argument of the two parties over whether "great Dagon" or "Jehovah" is "of the gods the first and last." As in Samson's argument with Harapha, Handel has set the text so that the Israelites' cry "Jehovah!" gets first and last place.

Samson's decision in Act II, after initial refusal, to accept the summons of the Philistines to show his strength, marks the end of his confrontations with his own sensuality and lust for personal honor. He confides to Micah and the Israelites that his strength is "again returning with his hair" and that he "begins to feel some inward motions." His decision to act is meant to be mysterious, caused by the direct inspiration that once again and for the last time he has received from God. He will fight for God's honor, not his own or Israel's. Milton simply leaves it at this, but significantly, Handel at this point has inserted an aria, Samson's last, which gives a poetic if not psychological rationale for Samson's decision. The words are adapted from one of Milton's earliest poems, "On the Morning of Christ's Nativity":

> Thus when the sun from's wat'ry bed,
> All curtain'd with a cloudy red,
> Pillows his chin upon an orient wave;
> The wan'ring shadows ghastly pale,
> All troop to their infernal jail,
> Each fetter'd ghost slips to his sev'ral grave.

The imagery here is developed and extended from that of "total eclipse." The rising sun (Samson again) is caught for a moment between this world and the heavens to which he is ascending. The curtain of red—the reflection of the sun at dawn on the water, the light caught and reflected in the passions and blood of this world—looks back to Dalila and forward to the destruction of the Philistines. The "wandering shadows" and

"fettered ghosts" suggest those forces, from both within and without, that have kept Samson a prisoner of his own despair. The music too expresses this, in the gentle rising movement of the melodic line. The tone of calm reflection suggests not a man about to go and do battle but one who at last has won his battle and found his peace. Samson's agon was with himself, not the Philistines.

The sense that Samson has found the rest he was seeking at the beginning of the work is emphasized by the reaction of the others at the news of his destruction of the Philistines and his consequent death. Their mourning for Samson is formal and lyric, not personal and dramatic, and reflects the ending of Milton's play, "calm of mind, all passion spent." The chorus addresses the body of Samson as glorious hero, wishing him "rest eternal, sweet repose." This is where Handel ended the first version of 1741, but before the first performance in 1743 he added a new ending, which changes the whole tone from one of calm resignation to glorious triumph.

First an Israelite Woman calls on the bright seraphim and the cherubic host, and then, ushered in by the sopranos, the chorus finally responds, "Let their celestial concerts all unite,/Ever to sound his praise in endless blaze of light." The words again are from Milton's "On the Morning of Christ's Nativity." In this context they complete the pattern of imagery from "total eclipse," where Samson is dark in the blaze of noon, through his increasing sense of holy action, culminating in "thus like the sun," when his sun rises, to the "endless blaze" of heavenly light. The oratorio returns then not to the rest that Samson was seeking at the beginning but to the first-act choral celebration of God's love as expressed in his creation of the world, " 'Let there be light!'—and light was over all." Samson, victorious, has found his resting place not in a sepulcher but in eternal light.

In this way, by being unfaithful to Milton's drama, Handel has been most faithful to his own vision and created a work that expresses his optimistic faith in God's creative power and love.

Body and Soul
by Peter Conrad

An "oratorio" (oratory) is a room for prayer. It is also a sacred alternative to opera, and throughout its history it has existed in competition with the secular form. Could opera be defined as oratorio profaned?

The earliest of oratorios, Emilio de Cavalieri's *Rappresentatione di Anima e di Corpo*—a debate between the Soul and the Body, written for the Carnival season in Rome in 1600—already defines the opposition between its own devout purpose and the unbridled passion play of opera. Cavalieri's aspiring Soul, execrating all tempters, is the rhetorical crusader of oratorio, like Handel's soloists prophesying vengeance or purveying comfort in *Messiah*. Beefy,

contented Body is the unregenerate genius of opera: Don Giovanni gorging at his last supper, Falstaff igniting himself with his beaker of wine. While all parties to the dispute finally agree on the superiority of heaven, music remains a bodily joy, and Cavalieri's work concludes with an anthology of jubilant dances, each choral stanza performed to a different step.

In the eighteenth century, opera and oratorio remained inimical, obliging Handel to make a choice between them. Exhausted by egomaniac singers and disgusted by the frippery and mindlessness of opera, Handel in 1741 abandoned it. Thereafter all his dramatic works were officially oratorios, but they continued to discriminate between sacred and secular passion. *Samson* in 1743 is oratorio's righteous reproof to the heathen mayhem of opera; *Semele* the next year questions that judgment and operatically extols pleasure rather than faith, that messianic obsession of Samson and of oratorio. Samson is the chosen one of the God of Israel, who tries him by breaking him and endows him with moral strength; Semele is the erotic favorite of a different god, the philandering Jove, who exalts her to divinity by gratifying all her whims. Semele's world is that of classical myth, licentious and fantastic. Yet Handel, acknowledging the similarity between these antagonistic forms of opera and oratorio, had also derived the Christian forbearance of Samson from a classical source: Milton's *Samson Agonistes,* a version of Greek tragedy. Milton's exchanges between the hero and a chorus, which is his conscience, suggested to Handel the solemn moral inquisitions of oratorio. Wagner and Nietzsche were to propose opera as a rebirth of Greek tragedy—a theater consecrated to the musical revelry of Dionysus. Handel returns to the same origins but sees the tragedy's rebirth as oratorio, not opera.

The agony of his Samson is indeed that he's forced to abide the performance of an opera. The oratorio is set on the feast of Dagon, when Samson is allowed a day's respite from the mill. The Philistines treat the holiday as a "joyful sacred festival," but they mean that it's an opera: "To song and dance we give the day." The purposes of song are here immoral. Dalila uses her voice to wheedle and seduce, the ogre Harapha uses it to boast, blowing his own trumpet in "Honour and arms." Samson, dismissing Dalila's lyrical insinuations, mutes her: "I'll hear no more/ The charmer's voice." The encroachment of opera warns that he's no longer safe in his blindness; it would be better if he were deaf as well, immune to music's ingratiations. Harapha appraises Samson as a colleague in vocal gigantism and expects him to live up to "loud report." For Samson, though, it's a rule of opera that empty vessels resonate the most impressively, and he taunts Harapha as "Thou bulk, of spirit void!"

The Philistines scheme to lure Samson into the theater, wanting him to perform as a side show at their "solemn feast." His Hebrew law, he says, scorns their

vaudeville. Abstaining from anything that might be mistaken for operatic extroversion or showing off, Samson won't even dramatize his feelings, explaining that his torments aren't physical but oppress "the very inmost mind." When he consents to attend the feast, he says he is prompted by "some inward motions," which remain secret; nor can he be seen pulling down the impious temple. The Philistines "shout and sing," but he reduces their brazen music to confused noise when the pillars fall. His funeral enjoins a muffling of music: Manoah orders that he should be attended to his tomb "with silent obsequies, and fun'ral train."

Once Samson has iconoclastically ruined opera, music can be redeemed and restored to men. Manoah wishes his "great acts enroll'd/In verse heroic, or sweet lyric song." Priority is given to poetry, written to be read in silence; the lyricism at last released in the Israelite Woman's address to the bright seraphim is the sound of the retuned, harmonized sky, rather than a music vaingloriously made by men.

The creed of oratorio is a self-denial like Samson's: refraining from drama, hushing music. No sooner had Handel propounded his gospel, however, than he went on to outrage it in a work that is opera camouflaged as oratorio. Dalila vainly pleads that Samson should "let other senses taste delight"; *Semele* is about the multifarious titillation of those senses. Samson is a god's devout, abject prophet. Semele, though, is ambitious to be made a goddess. Coition with a god, she thinks, will deify her; instead she is scorched by Jupiter's lecherous incandescence and destroyed. Ensconced on high, she hasn't been raised to an eminence of spirit like Samson but welcomed into a heaven of wish-fulfilling fantasy and self-adoration. Jupiter's amorous philosophy depends on that hedonism which is the ideology of opera. "I must with speed amuse her," he says when she grows bored and irritable.

Samson's ascetic faith has been vanquished by pleasure. Religious rite changes to social observance. *Semele* begins with a sacrifice to Juno on the flaming altar, but the goddess, when she appears in person, is a vengeful termagent, only too human, and Jove's thunderbolts express sexual pique, not divine censure. Samson's moral vigilance —sternly sleepless during his "Total eclipse," as oratorio demands—relaxes in *Semele* into a delicious slumber. Semele complains in one of her arias that she must wake up to reality and lose her "visionary joys." Opera has its own equivalent of oratorio's celestial concert, led by the Israelite Woman. During the entertainments in the Arcadian fields, Ino comments that the planetary spheres thrill with music; she and Semele instruct the "immortal choir" and bid "each sacred minstrel tune his lyre." Yet the ecstasy they purvey is earthly and carnal, and their chorus, while garlanding earth with heavenly lays, seeks only to make "all appear divine."

Opera's vexed relation with the ora-

torio it debauches is exposed again in a later work dealing with Handel's hero, the *Samson et Dalila* of Saint-Saëns in 1877. Saint-Saëns first planned the work as oratorio, and even after he changed his mind it never completely adapted itself to opera. A conflict remains between the God of Israel worshipped by oratorio and the festive Dagon, who is the patron of opera; between moral uplift and sensual subversion; between the regular, declamatory, sermonizing idiom of Samson and the slithery chromatic style of Dalila; between the influence of Mendelssohn and of Wagner. Saint-Saëns can't commit himself to either form, so they alternate throughout.

His Samson, as in oratorio, emerges from and conducts the choir of his acolytes, rousing the populace from despair to indignation outside the temple of Dagon. His followers treat this outburst as divine ventriloquism, not lyric effusion: the breath of the Lord has inspired him, they say. The fanatically stolid, steady march of Samson's "Nous avons vu" contrasts with the sly maneuverings of Dalila's dance, just as the hymn of the aged Hebrew men gives way to the seditious entreaties of the Philistine women, who when they sing of spring invoke the pagan, seasonal god of earth, not a Christian deliverer above this world. Dalila is melodically languorous, while Samson berates her in the rough-hewn, lumpish lines of "Esclave de mon Dieu": instinct confronts law.

Saint-Saëns' final scene is the clash of two irreconcilable musical dispensations. It is set in the temple of Dagon, but the worship of this spurious god is a bacchanal. Though the libations are supposedly sacred, the flourishes in Dalila's drinking song sound almost like hiccups. The Philistines romp through an infectiously hilarious laughing chorus. Pagan religion in opera must be an orgy—the dance around the golden calf in Gounod's *Faust* or Schoenberg's *Moses und Aron*. Samson's only recourse is vocal abstinence. His utterances in the final scene are asides, directed away from the indecent rite: asked by the Philistines to repeat his love song, he delivers himself of a desperate prayer. When he destroys the infidel theater that poses as a temple, oratorio renders its last judgment on opera.

Nevertheless, the doubts about operatic morality that afflict Handel and Saint-Saëns in their treatment of Samson continued to perplex Schoenberg. He too intially intended *Moses und Aron* to be oratorio, then redefined it (as he told Berg in a letter in 1930) as opera; yet by leaving it incomplete he indicated uncertainity about the levity and treachery of the operatic form, in love with the senses rather than the spirit. The stammering Moses quarrels with his brother Aron, who is too glibly lyrical, too fickly effusive. The holy word Moses venerates, and which he says he lacks, is best preserved in silence; speech and song both traduce it. Schoenberg, as if in agreement with the taciturnity of Moses and of Handel's Samson, left the third act uncomposed. Its text exists to

be read, not performed: the work's integrity is saved by a precaution that ensures its unstageability. Only in the prophet's absence can *Moses und Aron* indulge its desire to be an opera. It does so in the Dionysia celebrating the golden calf, all hectic music and cavorting movement. Schoenberg's directions specify a "wild inebriation," like that of Nietzsche's crazed cultists, and his orchestra, no longer responsible to sacred texts, reverts to blaring cacophony, snorting brass, thumping drums, and rhythm that reels or pounds the earth in galloping mayhem.

So the rivalry between opera and oratorio, inaugurated at the outset of their history by Cavalieri, persists for Handel in the eighteenth century, for Saint-Saëns in the nineteenth, and remains insoluble for Schoenberg in a work whose unfinished state seems to signify an end to opera. More recently, the line of demarcation between the competing forms has been shifted or erased altogether. Handel abandoned the theater; Bach, a Lutheran, never wrote for it. Yet opera is taking its revenge on those who denied it by enticing their sacred works back into the profane arena of the theater. In 1985, Achim Freyer staged *Messiah* in Berlin, and Yuri Lyubimov dramatized the *St. Matthew Passion* in Milan. For the atheist Freyer, the religious ceremony venerated by oratorio is merely a show, like the "triumph, pomp, and games" with which Handel's Philistines salute Dagon: his *Messiah* was a Shakespearean comedy, with a mute fool impersonating Christ and exhibiting the gashes in his stomach. Seiji Ozawa conducted a staged version of the *St. Matthew Passion* at Tanglewood in 1985, with a barefoot Christ on trial before choral groups in jury boxes. Meanwhile, that same summer, in his Vienna production of *Faust*, Ken Russell tried without success to persuade his Méphistophélès, Ruggero Raimondi, to blaspheme onstage, urinating in the font of holy water and sticking a sword in the figure of a crucified Christ, provoking a gusher of blood.

If oratorio considers opera to be lewd and pagan, opera in turn thinks oratorio cravenly pious. Where opera pretends to sacredness, it must (as Russell planned) be mockingly desecrated—shown to be a black mass, reveling in that music which an internee in Shaw's hell calls "the brandy of the damned." The argument Cavalieri initiated is not over yet.

Kid Sister

by Deborah Grace Winer
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When Frances Gershwin was a little girl, no one in her family paid much attention to her. Her older brothers were too busy getting ready to transform American music. But since then, like her talented brothers George and Ira, she has had a life filled with artistic accomplishment. Singing and dancing onstage at ten, she went on to perform her brothers' work all over the world. Her 1973 record of almost twenty Gershwin songs, interpreted with directness and simplicity, has a devoted following among Gershwin purists. She is also a recognized painter. Petite and soft-spoken, she sits in her sunny apartment overlooking Central Park, surrounded by the works of Chagall, Miró, Soutine, and a self-portrait by her brother George, recalling what it was like growing up in her family.

During their childhood in Brooklyn, where her parents settled after emigrating from Russia, life with the Gershwins was conducted at a frenetic pace, each member of the household off in pursuit of his or her own activities. Not surprisingly, the children were very different. George's striking dynamism showed itself at an early age. Outgoing and gregarious, "George was a very wild child. People used to say, 'You know, Mrs. Gershwin has nice children, but that boy George—she's going to have a lot of trouble with him!' " He skipped school often, preferring to spend his time at the movies. "If he wanted to go to the movies and didn't have the money, and my mother wouldn't give it to him, he would take off his shoes and hide them, then stand in front of a movie house and pretend he was a poor boy who wanted to see the movie."

It was Ira who usually got him out of trouble. Though only two years his senior, the serious Ira would regularly confer with George's teachers, then return home to talk to him about improving his behavior. George gained new respect from his family the first time they saw him sit down at the new upright piano. It was very stylish to have a piano in those days, and Mrs. Gershwin thought Ira should learn to play. Ira gave up his lessons after a few weeks because George, who apparently had learned on friends' instruments, played so well. By the time George was sixteen, he was out on Tin Pan Alley, earning $15 a week playing songs for vaudevillians, from which they chose material for their acts. Mrs. Gershwin was not happy with her son's choice of profession: "She didn't know how he would ever make a living!" As in many Jewish families of the day, she would have liked George to become a lawyer and Ira a doctor.

Because she was so much younger than her brothers, in her early years

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Frances grew up almost an only child. Always shy, she began dancing when she was small, and when she was ten, a friend of her mother's convinced Mrs. Gershwin to bring the girl to audition for a man who was putting together a children's vaudeville act called *Storyland,* for which Frances was chosen. "The only reason my mother accepted this was because she came from Russia and wanted to see something of this country. When she heard we were going to Philadelphia, Boston, Pittsburgh, and Cleveland, she said, 'All right, we'll go.' " In the act as a Russian dancer, Frances entered in a rose-colored velvet costume and danced the Russian floorsteps traditionally reserved for men. "I was a big hit," she recalls.

Not long thereafter, George achieved his first popular success with the song "Swanee," recorded by Al Jolson. Soon he had established his career as a composer, and the family moved to a four-story town house on 103rd Street near Riverside Drive. There the family acquired some unity, and now the Gershwin boys and their younger sister really became acquainted. "I was about eighteen, a young lady by then, and they began to pay a little more attention to me." Life in that house took on dimensions of a Kaufman and Hart play.

As Frances recalls the 103rd St. house-warming, "George had everyone who was well known at the time on Broadway, in Hollywood, in the music and art world. I remember sitting in a corner and looking on as if I were an outsider, overwhelmed. It never occurred to me to talk to anybody—I was too shy." George loved to entertain, and the house was inhabited by an endless stream of people. The first floor contained what must have been a formal room, with walls covered in yellow damask. The Gershwins replaced the elaborate chandelier with a professional light, under which now stood a ping-pong table. "I'd come home from a date around eleven and see all these strange people, most of whom I didn't know, lining the walls watching the game."

It is unusual for two brothers to be so different and yet work together so well; if they were diverse as children, George and Ira became even more so as they grew up. Though he enjoyed writing, Ira struggled continuously with his lyrics, achieving an illusion of effortlessness. He worked at night, when the house was quiet, then slept much of the day. Says Frances, "If someone put a gun to my back and said, 'You've got to write lyrics or music,' I'd choose music. I saw how he struggled to think up new ideas for good lyrics." (She liked to take advantage of her literary brother by leaving her English compositions on his desk at night, which he returned the next morning covered in red ink.) "Ira was the intellectual member of the family, who read Shakespeare and serious books at a young age. He developed into a very erudite man." Ira was awarded the Pulitzer Prize in 1931 for his lyrics for *Of Thee I Sing,* the political satire with a book by George Kaufman and Morrie Ryskind.

To George, all came easily—tennis, golf, dancing. He was gifted at everything. A talented artist, he would have made painting his vocation if it hadn't been for music. A marvelous pianist, he rarely played a song the same way twice, constantly changing little rhythms and harmonies. "This always amazed me whenever I'd hear him. It was something I never got used to. He could have been a wonderful concert pianist if he'd chosen that as his career." While Ira preferred to spend the evenings quietly reading and working, George loved parties, where he would sit at the piano and play his own songs, often monopolizing the keyboard for hours. What some mistook for vanity was simply enthusiasm: "George loved his own music. He was good, and he knew it." He took criticism of his work with great objectivity and liked to know what people thought. "For instance, if he was writing something and I happened to be in the room, he'd say, 'What do you think of this?' If I didn't like a particular phrase, he'd play it differently and ask, 'Do you like it better this way?' "

Going to parties with George, Frances began to perform her brothers' songs. She did them well—unadorned, as they were written. When word got around that she sang, and with George at the piano, she was frequently asked to perform. "I was so shy, but when I began to sing George's songs, people seemed to respond favorably."

In the spring of 1928, trying to escape an uninteresting young doctor, she convinced George (himself being pestered by a girl) to take her to Europe. Paris was at the height of its jazz age, shortly before the stock-market crash of 1929. "When we got to Paris, we learned the people adored George's music. It was very new to them, to hear that kind of jazz. When we'd go to parties, he'd play, and when people heard I sang, they would say, 'George how about your sister singing?' I loved it. I felt like Cinderella gone to the ball."

Two days before they were to leave for Germany, they attended a party given by Elsa Maxwell, who approached George and said, "You know, George, I've never heard anyone do your songs the way your sister does them. Cole Porter is coming up a little later. Do you think she'd sing for him?" She did, and in the morning Porter came up to their hotel and asked her to be in his revue. "George said 'Oh, no.' He was a very conventional older brother."

He finally gave in, and the next day Frances went into rehearsal while George went on to Germany with Ira and his wife, Lenore. They came back for the opening at Les Ambassadeurs, attended by the cream of European society. Frances began to receive invitations to perform in London and Madrid. For a time it seemed she would have an eventful European career, but "George wouldn't let me stay on. I was his kid sister, and he wanted me to return home. It was so exciting—suddenly all this glamour happening." During her time in Paris she met her future husband, Leo Godowsky, who was traveling

with his father, Leopold, the renowned pianist. His sister Dagmar was a popular vamp of the silent screen. (With Leopold Mannes' son, Godowsky was to invent Kodachrome.) But finally the day came when she had to go home with George.

George plunged into the creation of *Porgy and Bess,* his last work, with his characteristic energy. He excitedly took on the project when he found DuBose Heyward's play. At Heyward's urging, he rented a little house at Folly Beach, near Charleston. To capture the tone of the South and the Gullah talk of the Sea Islands, he lived there for a month, frequenting sermons and prayer meetings. Heyward took him one day to a gospel meeting called "The Shout." There, "People were clapping their hands, and stamping their feet on the floor, and it had a very joyous feeling. George got so excited that he got up and began singing and clapping with them. Heyward later said that if it had been any other white man in America, they wouldn't have accepted it, but somehow they accepted George."

Porgy and Bess' opening in 1935 was an exciting one for the family, but the reviews were discouraging. "At that time it wasn't appreciated the way it was as years went on. George was quite disappointed, but he had a lot of faith in it, and I think he felt the future would prove what he had accomplished." He was right. It has long been a Broadway classic and has recently enjoyed reincarnation as an opera, notably with its induction into the Houston Grand Opera and Metropolitan Opera repertory. This past fall, the family was honored at a fiftieth-anniversary commemoration of the work in its birthplace of Charleston.

Frances Gershwin Godowsky continues to perform as well as paint, vigorously upholding the family name, lending her involvement to countless events stemming from her brothers' contributions. Growing up as the kid sister of this remarkable family has endowed her with a charm and understatement that cause her to remark, "At the time, I took all these things for granted. But in retrospect, it seems some very interesting things happened."

Major Approaches to Music Education: An Account of Method

by Patricia K. Shehan
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There is a method to this sometime madness called music education. Music instruction from preschool through postcollege has fostered many pedagogical approaches over the years. Periodically, the "infallible method" surfaces to assure the struggling teacher that, once a series of suggestions are applied, learning occurs and teachers become successful. Of the numerous instructional approaches employed in the elementary music classroom today, some are familiar and, couched in traditions, have stood the test of time and experience, while others have developed more recently through changes in societal values, philosophies, and patterns of living. Some teachers hold steadfastly to a single method, while others call themselves "eclectic" in their merging of several techniques to convey even a single aspect of music. Should teachers adopt the philosophy in its entirety or should they adapt aspects to suit the situation? Despite the creative variations of music teaching and learning, proponents of the myriad of approaches agree upon a common goal of music education: the development of musicality. The manner in which "musicality" is defined provides for the variety of methods employed.

Patricia K. Shehan is assistant professor of music education at Washington University, St. Louis. Copyright 1986 by Music Educators National Conference. Used with permission.

Music methods of old

Educational philosophers have for centuries championed learning through direct experience as the most effective avenue for conceptual understanding and for furthering independent learning behavior in children. Music education methods have naturally reinforced participatory experiences that demand an active student role for the maximum development of cognitive and affective responses. While secondary school music programs focus on advanced vocal and instrumental performance skills, elementary general music classes feature the development of an understanding of music through creative experiences with its component parts. The key to effective instruction and consequent musicianship at all levels is the involvement of children in the music-making process. Didactic methods that convey information through teacher lectures are out of place and seldom applicable to the elementary or secondary music class. As music has been called a form of nonverbal communication, so must the learning initially proceed through the musical experience rather than through descriptive labels and lectures.

From the earliest days of recorded history, music instruction has en-

deavored to activate the student. Aristotle's ideas on curriculum and methods declared that children should be taught music in such a way that they became performers and, consequently, more critical listeners. For the Greeks, listening alone was an insufficient means of music instruction. The eleventh-century Benedictine monk Guido d'Arezzo introduced a successful music method for his choirboys that guaranteed proficient sight-singing ability and literacy within a month's time. His "Guidonian Hand" was perhaps the earliest use of hand signals, where students touched the fingers and palm of their hand to represent the scale tones as they were chanted. Although music literacy implied theory and analysis in the Middle Ages, Guido's teaching techniques activated his young students by offering them a kinesthetic approach to deciphering notation. The "helping hand" technique was prominent in music instruction throughout the ages. Seven centuries after Guido, John Curwen popularized in England a system in which the hand assumed shapes and positions for each pitch in the scale. Songs, melodic dictation, and pitch discrimination were taught through the continuation of aural and kinesthetic interplay.

The earliest movement in American music education can be traced to the eighteenth-century singing school, where the ultimate aim of instruction was to supply the frontier church choirs with a supply of musically literate singers trained in voice production. While the classes included master demonstrations, singing lectures, and theory lessons on the rudiments of music, the major route to literacy was through performance. Tune books guided the singing masters, in the introductory chapters on scales, staff notation, and rhythmic values of notes, but, in the end, an oral imitation method was employed to teach music. Line-by-line, the young singers would echo their master's melodies. A sense of rhythm was established through the beating of time, where the singer methodically struck the surface of a lectern or church pew to maintain the tempo and individual note values. Once again, musical understanding proceeded through performance.

Eighteenth-century educational reform placed learning in a natural perspective, where children were provided with unrestricted yet nurturing environments for their individual intellectual development. French philosopher Jean-Jacques Rousseau proclaimed that the learning of songs should be derived from play and that music learning should be experimental rather than theoretical in nature. The nineteenth-century Spencerian view was similar, in that children were told very little by teachers, and instead were given ample opportunities to explore and experience their prepared learning environments.

The educational theories of Johann Heinrich Pestalozzi influenced the founding of public school music. As the father of music education, Lowell Mason echoed his Swiss contemporary in advocating the importance of

pragmatic experiences through performance for school music instruction: "The pupil knows not because his teacher or anyone else has told him, and not because he had learned from a book, but because he has heard tones produced by others. . . . and had himself also produced them."[1] The Pestalozzian philosophy contributed significantly to the growth and refinement of music education methods suitable for the public school music curriculum. Such teaching techniques as the sequential presentation of concepts from the simple to the complex, the repeated study of lesson material through incessant exercise and drill, and animated delivery of information by teachers were practiced by adherents to the Pestalozzian method. Most importantly, the emphasis on extensive sensory experiences and learning-by-doing was a guidepost to music learning for many years to come.

The progressive education movement in the twentieth century lent further support to the growing belief that exploratory experiences were vital to learning. John Dewey advocated the discovery method, in which students utilized problem-solving skills rather than mere memorization of information through formal exercises. The artistic creativity of children blossomed forth in special programs through the middle of this century, and was heralded as demonstrative of the "child-centered" thrust in education. Ideally, the interests of the children determined the curriculum, and the practice of fixing a curriculum without full knowledge of student abilities and interests fell into disuse. New methods emphasized student-active and teacher-passive behaviors in an effort to accommodate individual intellectual and artistic pursuits flexibly. Music education in the schools became a viable curriculum offering, as public attitude turned toward the acceptance of music for its own merits instead of its earlier position as a complement to general studies and good citizenship.

Methods in our time

Teaching style in music classes today is strongly influenced by the learning theories and practices of several prominent music educators: Emile Jaques-Dalcroze, Carl Orff, Shinichi Suzuki, Zoltán Kodály, and Edwin Gordon. Their various national backgrounds parallel the internationalism of music, and the univeralism of music learning is clearly evident in the similarities among their practices. Although they were separated by time and distance, each developed philosophies and teaching techniques that focus on the introduction of music concepts and qualities at the elementary level, which can be applied to the refinement of musical skills and sensitivity through high school.

The Europeans—Dalcroze, Orff, and Kodály—were closest geographically, historically, and perhaps pedagogically, developing instructional strategies and curriculum plans that often overlap and traditionally converge in the elementary music classroom. Suzuki's contributions to instrumental teaching and early childhood education are widely known, and

the Japanese philosophical views were skillfully adapted to American elementary school music practices. The early research of Gordon in the psychology of music learning led to the development of a prescribed learning sequence for beginning musicians in American schools. Each of these approaches to music learning has directed the course of contemporary music education for children, whether employed exclusively and adhered to in its traditional form or combined with assorted materials and techniques and adapted to individual situations. Because they are outgrowths of the same mission of music for children, the five methods employ a number of similar techniques. The logic of good teaching surfaces repeatedly in the various methods and reinforces the salient aspects of music and the learning process.

Rhythmic movement and dance came into prominence at the turn of the century, but it was through the system of Dalcroze eurythmics that movement, improvisation, and solfège were integrated into music education. Dalcroze determined that musicianship could be developed without the initial rigidity of intellectual analysis. "First the instinct, and then the analysis" was the maxim. If students were capable of moving rhythmically, then a transfer to the accurate performance of musical rhythms seemed likely. Movement became not an end but rather a means of developing a sensitivity to rhythm, phrasing, melody, and form. Dalcroze maintained that the body was connected by a complex network of muscles and nerves to the brain and that training physical responses to music was the most direct approach to rhythmic response and musical understanding. Nearly a century later, researchers in neurology and psychology continue to reveal evidence of the mind-body link, lending support to the significance of the Dalcroze techniques of ear-training through the kinesthetic approach.

The impact of Orff on elementary music education practices in the United States is considerable. Although the approach is rich in a variety of musical experiences, the prevalence of special-model Orff xylophones of wood and metal are the clearest testimony to its popular appeal. Carl Orff acknowledged his awareness of the Dalcroze principles when he developed his "Schulwerk," an experiential form of music learning through creative play. From his perspective, music is inseparable from movement and speech, and all were initially derived from childhood experiences. Through speech-rhythms and chants, songs, and spontaneous and structured movement, children discover and demonstrate musical concepts. While rhythm was the starting point, the ultimate aim of Orff techniques is the development of creative musicianship as displayed in the ability to improvise.

The Suzuki method exploded onto the American scene just twenty-five years ago, and the basic tenets of listening, performance technique, and motivation have remained intact ever since. As with Orff, the name Suzuki conjures images

of special instruments—this time pint-sized violins. The establishment of his Talent Education declared the Suzuki goal as a nurturing of natural musical ability. Individualized instruction through private lessons, parental involvement in lessons and practice, the optimal early age for beginning instruction, and the concept of rote-before-note learning are basic to the traditional Suzuki approach. The "Mother Tongue Method" recognizes repeated hearings of the music to be learned as the most important facet in music learning, in much the way that young children learn speech. Modifications to suit group lessons in school settings and applications of the techniques to various instruments have not altered the method; the essence of Suzuki's vision is preserved in the extensive series of materials and teaching techniques.

When Kodály observed the poor quality of musicianship and the extent of music illiteracy among the people in his native Hungary, he launched a powerful campaign to elevate the standards of music education. A systematic method was designed for the school curriculum, which stipulated four to six weekly periods of music from kindergarten through secondary levels and a sequence of musical experiences that progressed from rhythm training through singing to instrumental lessons. The Hungarian music program emphasized music reading and writing from an early age, through sight-singing and dictation. American-style Kodály education retains the use of pentatonic folk songs, the sol-fa approach to sight-reading with its hand signs, a rhythmic system of mnemonic syllables, and an emphasis on unaccompanied song. Kodály's conception of a national music education method has transcended geographical boundaries, and the techniques survive intact or in part in many American classrooms today.

The development of music aptitude, or individual potential to learn music, is a lifelong interest of Gordon. Following the design and validation of his Music Aptitude Profile and Primary Measures of Music Audiation, Gordon studied the results of his longitudinal research into music content and learning sequence at the elementary school level. The result has been a system of music learning that adheres to the sound-before-sight principle. According to Gordon, the key to learning is through "audiation," and this hearing with understanding is achieved through aural experience with a collection of tonal and rhythmic patterns before notation is introduced. The ability to distinguish music patterns in terms of tonality and meter prepares the way for music reading. From basic discrimination to improvisation to theoretical understanding, the Gordon approach provides the materials and structure for successful basic general music and instrumental programs.

Learning theory and research

An emphasis on the evaluation of learning behavior has brought various music education practices under the scrutiny of researchers in recent years. Interest in

perception and cognition, the development of psychomotor skills, and affective response has generated questions concerning the effectiveness and efficient use of music methods and techniques in the classroom. In nearly all of the empirical studies reviewed, the major elementary music methods have fared well; their stated purposes are achieved in the classroom. Likewise, the association of teaching techniques with psychological theories is clearly evident. Knowingly or not, the logic of curriculum content and order of presentation suggested by the five innovators of these philosophical approaches is confirmed in learning theory.

B.F. Skinner's research in animal behavior provided a transfer to human learning response. His theory of operant conditioning is a reinforcement theory based on the premise that reinforced behavior is likely to recur and increase in frequency. Any good teaching motivates the student through positive feedback for appropriate learning behavior. The elementary music methods contain built-in reinforcement, in that successful music-making experiences are at the very core of the content. To produce musical sounds instantly on the Suzuki violin or to listen and move freely to the rhythms in a Dalcroze experience is to know immediate reward. Children enjoy experiences in songs, rhythms, movements, instrumental performance, and improvisation, so that learning through the various methods occurs under favorable and reinforcing conditions. Orff developed his techniques after observing the musical behaviors of children in free play, intending that learning should develop from the natural, the physical, and the familiar. Skinner's adherents would approve of the inherent reward and ultimate aim of the elementary techniques: independent musicianship.

Among the major features of Jerome Bruner's theory of instruction is the emphasis on the age-appropriate presentational mode, such that the teaching of concepts must be structured to suit the development level of the student. The developers of the Manhattanville Music Curriculum Project in 1970 studied Bruner's theory and observed the three distinct learning modes in the design of a school music program: the enactive (action), the iconic (visual), and the symbolic (words or notation). The five methods initiate music learning in the enactive mode and proceed to the symbolic only after extensive musical experiences. The fundamental elements of melody, rhythm, form, and texture are presented early, with expansion and elaboration coming later as the child matures. Thus, Bruner's spiral curriculum is inherent in or applicable to the various approaches.

The developmental theory of Jean Piaget is widely recognized as applicable to the music learning of children from infancy through adolescence. The intellectual development of students is a consideration in the choice of appropriate teaching techniques to ensure musical understanding, and Piagetian theory implies concrete musical ex-

periences at the elementary level. Children learn best through opportunities for active participation in performing and moving to music. The portrayal of rhythms using popsicle sticks spaced across the floor and form through colored shapes are examples of concrete experiences through the iconic mode as suggested by both Bruner and Piaget. The matter of conservation, or the ability to recognize a song despite its alteration in mode or meter, may be a cognitive, stage-dependent hurdle crossed in due time despite the extent of musical training. However, the elementary approaches provide an extensive aural vocabulary of musical patterns, the development of coordinated movements for performance, and a strong start on the formation of positive attitudes toward a diversity of musical styles.

The humanistic psychology of Carl Rogers is supportive of the child-centered educational process. The teacher's role is that of facilitator, so that the student can confront the content directly in a participatory fashion. Rogers' experience is in therapeutic counseling, but the implication for music education is clear: the student must "face the music." He or she must develop self-evaluation, creativity, and independence in music-making, but not before the foundations are laid. Music learning can be self-initiated and oriented toward discovery in several of the elementary approaches, most notably through Orff experiences. Still, the significance of the teacher in setting the scene and providing the structure are vital to exploratory experiences in creating, singing, chanting, and moving to music, and to the musical understanding that emerges.

Robert Gagné viewed learning as a progression of simple to complex behaviors and established them in a hierarchy of tasks. From the primitive Pavlovian behavior of unconditioned and conditioned responses, Gagné specified increasingly complex tasks at such levels as discrimination learning and problem solving. The careful ordering of tasks that Gagné professed as critical to effective instruction is especially apparent in the Kodály curriculum and the Gordon sequence and taxonomies of patterns. From simple song games and nursery rhymes to partsongs and instrumental performance, the Kodály plan progresses through stages as mastery occurs. Likewise, Gordon's rhythm patterns move from simple duple to unusual unpaired meters of fives and sevens, and tonal patterns begin with fifths and triad relationships and proceed to modulatory and cadential figures in major, minor, and modal arrangements. While the eventual aim of each method is music literacy, the early experiential stages provide for the internalization of sound patterns. Gagné's hierarchy of learning can be applied to music instruction at any level; its greatest contribution is apparent in the logical ordering of material. Any number of techniques—Suzuki's imitation, Gordon's preliminary patterns, Orff's speech-rhythms, Dalcroze's move-

ment, and Kodály's sol-fa—can be combined in sequence toward a given goal in what may truly be called a teacher's "personal method."

From theory to practice

The transfer of learning theory to daily practice is the true test of a teaching technique. Several research efforts have compared the relative effects of various methods on the development of musical skills and understanding. Annabelle Joseph designed a year-long Dalcroze eurythmics program for kindergarten children that incorporated ear-training, rhythmic and free movement, rhythm games, and improvisation.[2] When compared to children with traditional music instruction, the Dalcroze group was superior in the ability to recognize familiar rhythm patterns in unfamiliar music and in the use of tonal and rhythm patterns in an improvisation activity on bells. Sue Crumpler noted a positive influence on melodic discrimination ability of first-grade children following a six-week period of instruction based on Dalcroze eurythmics.[3] The control group's emphasis during the instruction on melodic units and textbook songs did not result in a similar increased competence.

Margaret Siemens observed the results of a year's training in Orff on the achievement and attitude of fifth-grade students in music.[4] While the students trained through a traditional method of singing and listening performed better in two measures of music achievement, the Orff group showed a more favorable attitude toward music. Techniques of both the Orff and Kodály approaches were combined by Muriel Bebeau in a speech cue method of rhythm-reading instruction.[5] A separate spoken cue having similar duration to an actual note or rest, such as "wa-ter-me-lon" (for whole note) or "half-note" (half note), was permanently paired to the symbol, and kinesthetic movement was also employed. Evidence from two separate experiments with third-grade children favored the combined Orff and Kodály method to the traditional rhythmic counting.

The development of rhythm reading skills was the focus of an experiment by Mary Palmer, who studied the effects of Mary Helen Richards' Kodály-based system and the Gordon method on measures of musical aptitude and rhythm reading achievement.[6] After the five-month instructional period, findings revealed that Gordon's approach showed a slight advantage over Richards' method. The enthusiastic response of fourth-grade students to both methods led to the conclusion that either approach could be successfully applied at the elementary level. James Stockton utilized the Gordon rhythm syllables in a twelve-week approach to the development of meter discrimination among non-music majors at the college level.[7] A control class followed the score while listening to examples of rhythm patterns and meters in a series of orchestral masterworks. On a meter-identification test, students trained in the Gordon syllables showed a greater level of

understanding than those taught to read and listen to rhythms in recorded examples. Thus, the application of an elementary method to initial stages of instruction at any level may be feasible.

Although the Suzuki method originated as an individual approach, Theodore Brunson tested its use with a class of fourth-grade beginning violinists and found its application to group settings successful in attaining a level of performance competence.[8] High student interest was maintained and the lack of dropouts from the program was noted. Ruth Keraus compared the performance skills of privately taught Suzuki students with those taught in a Suzuki class.[9] Following a forty-two-week treatment, a panel of judges observed no differences among students in performance technique, lending further support to the adaptation of the Suzuki method to school music settings.

In a continuing effort to improve the music education of students in beginning stages, there is a need for the review of teaching techniques that motivate student learning behaviors. Musicianship is historically achieved through a sequence of experiences that actively engages students in the music-making process. The five approaches of Dalcroze, Orff, Suzuki, Kodály, and Gordon continue that tradition by providing creative avenues for the development of music understanding and performance skills. There are no universally acceptable methods in music, but rather a variety of adaptations as diversified as the skills and interests of the multitude of music specialists. The "infallible method" may be a conglomerate of various practices, based in learning theory and classroom-tested for its effectiveness. The method ultimately practiced by the teacher matters not, so long as it is compatible with the students and draws forth from children the sensitivity to respond intelligently to music.

Notes

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The Chamber Music Experience: Creating a Musical Dialogue

by Laura A. Koplewitz
Keyboard Classics
March/April 1986

When pianist Bella Davidovich emigrated from the Soviet Union to the United States in 1978, the classical music arena of the West met her with open arms. Having performed in her native country with every major Russian conductor, and as soloist with the Leningrad Philharmonic for twenty-eight consecutive seasons, Bella Davidovich enjoyed the security of a well established solo career. Yet her choice, upon coming to the West, was to embark upon a new path which emphasized chamber music as well as solo performances.

Her decision to pursue both has resulted in musical explorations this pianist says she "would not have experienced, had I been content to perform only a solo repertoire. Chamber music gives you musical insights that the solo performer cannot receive, since it is a collaboration and a dialogue. One must learn to be a good chamber music performer," she claims, "by understanding the special problems of chamber music, just as one learns to become a soloist by developing a specialized solo repertoire. The two types of performance styles are similar in certain respects, and vastly different, in others."

Bella Davidovich formed a duo with her son, the violinist Dmitry Sitkovetsky, who also emigrated from the Soviet Union, in 1977, to study at the Juilliard School. Their musical performances together are characterized by finely attuned teamwork which Dmitry, age thirty, jokingly says, "must be genetic." Actually, Dmitry's father, Julian Sitkovetsky, was a renowned violinist in Russia. When he was still a young boy living near the Caspian Sea, Dmitry decided to carry on the family tradition, and began to take lessons on the violin. In the course of his early studies toward a solo career, Dmitry's mother, Bella, frequently accompanied him. Their debut performance together occurred when Dmitry was not quite twelve years old, and had entered his first violin competition in Prague, Czechoslovakia. He won first prize.

In spite of their natural musical bond as mother and son, Bella Davidovich and Dmitry Sitkovetsky have found that there are many issues of chamber music performance which must be conscientiously developed in order to sustain a high level of musicianship as they work together. Since both are world-travelers, performing across several continents during each concert season, Dmitry and Bella have found that it is essential that their musical dialogue be as trouble-free

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Laura A. Koplewitz is a freelance writer specializing in music. Copyright 1986 by Keyboard Classics, Inc. Used with permission.

as possible when they play together. Frequently, their time schedules allow only one rehearsal before their major concerts together. The only leisure time they have throughout the year in which to develop and extend their duo repertoire is a two-week period in Finland during summers, at a music festival Dmitry directs.

Their experiences can benefit aspiring chamber music teams who will have to confront the problems particular to collaborative music making. "Choosing a repertoire is a very important part of the chamber music dialogue," commented Dmitry during a recent interview. "Ours includes sonatas by Grieg, the complete works for violin and piano, by Ravel, Mendelssohn's *F Major Sonata,* Brahms, and numerous other pieces. When we first began to play together, of course, my mother chose most of the pieces we would play, since she was far more experienced a performer. She knew the repertoire better. But now that I have developed as a performer, we both make suggestions about the repertoire."

While there are many good reasons for choosing to program a particular musical work, Bella and Dmitry feel that the music itself should be the deciding factor. "You may want to play a certain piece for a specific audience, or perhaps it is a composer's birthday—but these are the extra-musical considerations, and they should really come last. There are musical pieces to which the individual performer gravitates, because he or she knows that those pieces contain a turning-point for growth, both artistic and technical. These considerations are most important in choosing chamber music repertoire," states Dmitry. "Every performer discovers music that offers a special affinity, so that you feel very strongly that you have something to say within that musical work. This is an important basis for choosing to include the piece in your repertoire."

For Dmitry, a performance last season of Berg's *Kammermusik* for piano, violin, and thirteen wind instruments, presented just such an occasion for musical growth. "I never thought that I would play Berg, or Bartok, for example, and yet one's musical range is wider than one thinks."

"Once you have decided to play a certain piece of music, and it is already in your chamber music repertoire, your interpretation of that piece is never static," Bella Davidovich commented. "One must work with the music as if you were playing it for the first time. For example, I noticed that once Dmitry had played more modern music, such as Bartok and Berg after his arrival in the West, his interpretations of Grieg and of Mozart changed. As his musical partner for our duo recitals, I have had to listen very intently to discover just what has changed, and then either accommodate my playing to the new interpretation, or take a moment to disagree and discuss the situation."

One problem in choosing repertoire for violin and piano is how to find pieces which afford an equal treatment to both instruments. This duo approaches the issue from an unusual,

historical perspective. "Often, a sonata may be eminently playable and offer equal treatment, yet the tradition for sonata performance dictates that the violin take the upper hand. I do not believe this must be so," says Dmitry. Bella Davidovich agrees. "Today, in a duo concert, the violin does have a certain advantage as far as musical attention is concerned. But the history of violin recitals, and of sonata recitals is so intertwined that a misconception about the piano as 'merely accompaniment' has developed." Notes Dmitry, "In the usual violin recital at Carnegie Hall, for example, the program includes one or two pieces for solo, unaccompanied violin, and three or four sonatas, with piano accompaniment. In this situation, the violinist assumes that since it is his recital, the pianist should stay in the background, and so a certain interpretation is placed on that sonata. Yet what if that same piece were to be performed in a violin and piano recital, by a duo, one would not want the pianist to be the accompanist, but rather an equal member. So, the concept of who 'owns' the recital, a soloist-with-accompanist, or a duo, completely changes the interpretation of the music, even if it is the same repertoire."

There is no question for this duo that mother and son are equal partners, and they make a great effort to choose a musical repertoire which will reflect the virtuosity of both the piano and the violin. "In the Classical repertoire—for example, when you look at the music of Haydn or Beethoven—the piano is primarily in an accompaniment role. Yet for the earlier Romantics, such as Schubert, Schumann, Brahms, or even Strauss, sonatas were clearly written for the violin *and* the piano, equally. With Mozart, at the other end of the spectrum, most of the sonatas are very much for the piano, with a violin obbligato. In fact, when I played Mozart this past summer with Garrick Ohlsson, he suggested that for Mozart it might be better if both the violinist and the pianist were seated, rather than having the violinist stand up. I think this makes sense, because the violinist is generally waiting for the piano to do all the fancy work."

For Bella Davidovich, it is the dialogue which develops between the musicians that is most exciting, once a repertoire has been chosen. "With chamber music, one has the opportunity to look at a piece from the composer's point of view, so you can have an inner dialogue with the composer which is very personal and intimate. You must learn your part in relation to the other voices, and listen carefully to how the parts interrelate musically. Learning about a composer's life through literature, painting, and other arts of the period gives a deeper perspective about interpretation, as well. And then, there is the all-important dialogue that you develop with the musicians who are performing with you."

"I do not see the development of musical interpretations as a 'problem' but rather as part of the performer's creative work," says Dmitry. "The great thing about music is that you can have

so many different interpretations of it. That's what keeps us alive! Otherwise, music would get stale, if everyone chose the middle of the road, simply to have peace and quiet during rehearsals or in order to sound like someone else. If most musicians did that, it would be very sad. I feel that an important element to remember when you discuss interpretations with the other musicians at a rehearsal, is that there is no one right way. There are no absolute rules or regulations. Chamber music is so exciting precisely because just when your performance practice seems to be at a dead end—and, the sound is becoming conservative—somebody will speak up and break with the traditions and the rules to bring a fresh approach to the music. Think of Glenn Gould, for instance. Just when everybody thought they knew what Bach was all about he changed everything! He himself acknowledged that he had a very personal view of the music. But all musical masterpieces, all great works, have endless possibilities for performance. As one works in a chamber music setting, discussing interpretations with the other players, I think the key is to find your own way—to discover what you do the best."

Consistent with this approach, Bella Davidovich and Dmitry Sitkovetsky advise that listening to the musicians' interpretations of the pieces one is practicing is "Okay—up to a point." Says Dmitry, "I don't like doing this until I myself have played the piece a number of times, to develop my own ideas. You need to see the music as a whole, first, before you can begin to compare interpretations. Listening to the recordings of other musicians is an advantage of our technological age, and I do not think that the practice is sacreligious. But I will draw a comparison with acting: until the time that the role you are playing really gets under your skin and feels like you, there will be vulnerability to others' personalities, and this may get in the way of your own self-expression. When the music really 'feels like you'—when you have mastered every detail of the piece—only then can you truly begin to improvise, or to 'interpret' it. Then, you are ready to say something. And you will be able to pick it up a year or two years later, as long as it has gotten completely into your system—and you will find you haven't lost anything. The new interpretation may be different, because you have changed. But you will know the piece just as well, since you let it become part of you when you first studied it."

For Bella Davidovich, the best way for two performers to have a "dialogue" during rehearsals is to demonstrate musical phrases to one another, rather than having a long verbal conversation about the music. "Our discussion is always a dialogue between two musicians, whether we agree or disagree. We do not become influenced by our relationship as mother and son. More often than not, our 'discussions' take the form of musical demonstrations—playing a phrase. It is a handicap, in music, if you have to talk to someone at great length

to convince him or her of something musical. Playing the music as you hear it will best illustrate your point. Sometimes there is such a great difference of opinion that the rehearsal must have an intermission, so that people can talk. Then, it takes both kinds of dialogue—verbal and musical—to work out an interpretation. As with a good book, you may need to read a phrase more than once before you understand it. Or you may need to simply put the music away for a while, and let your ideas simmer and develop, before going back to the piece."

Bella Davidovich and Dmitry Sitkovetsky will individually appear in Paris, Hamburg, Madrid, Israel, Canada, across the United States, and in England during the 1986 concert season, and the duo will appear in Dmitry's Carnegie Hall debut on March 19th, as well as in recitals in Chicago, Paris, and Amsterdam. Whether their rehearsals take place five days or two hours before a performance, the duo will concentrate on the same musical goals: the highest technical perfection and a songful, soulful artistry.

Discography

Bella Davidovich and Dmitry Sitkovetsky

Maurice Ravel, *The Works for Violin and Piano.* ORFEO S 108 841 A Digital 1984

Edvard Grieg, *The Violin Sonatas.* ORFEO S 047831 A Digital 1983.

Lynn Harrell: One of the Cello's Busiest Boosters

by Herbert Kupferberg
Ovation
March 1986

The cello is an instrument whose time has come, he says: "I have a theory to explain the great upsurge in the number of world-class virtuoso cellists," says forty-two-year-old Lynn Harrell, who has been averaging over one hundred concert appearances a year and has signed an exclusive contract with London Records that will cover much of the solo-cello repertory. "My idea is that the cello really came into its own after the social revolution of the 1960s." Harrell theorizes, "People at that time wanted to become more honest and open with themselves.

"That whole psychology brought people into the realm of the cello: This kind of sincere feeling underlies a great deal of cello music. Richard Strauss chose the cello to express what he felt about Don Quixote. Edward Elgar was groping to deal with the outrage of World War I when he composed his Cello Concerto. Antonín Dvořák's Cello Concerto reflected his sorrow over his beloved sister-in-law's illness and death.

"The cello can say, 'This is what we really feel, this is what it really is.' The cello conveys more genuine emotion than many other instruments. It's not superficial, and it never plays in an unhuman range. The violin, on the other hand, goes much higher than the cello does, even higher than the human voice. I also believe that the cello represents craftsmanship . . . honesty . . . traditional values."

If there is a growing tide of interest in the cello, Lynn Harrell certainly is riding it with outstanding success. After nine years with the Cleveland Orchestra under George Szell, in 1971 he launched a solo career that has carried him through five continents as one of the leading exponents of the instrument, particularly in the United States and Great Britain. Next year, he will transfer his home base from New York to Los Angeles, where he has been named occupant of the newly established Gregor Piatigorsky Chair of the University of Southern California.

Harrell, who stands a hefty six-foot-three-inches tall—and is known for a correspondingly broad and big-toned performance style—says that to any cellist worth his rosin the relative smallness of the instrument's repertory should serve as a stimulus rather than a deterrent. "We all get used to that—and do something about it," he explains. "A pianist can expect that he's going to keep on learning new pieces through his entire career, maybe sixty years. Either that, or he'll have to specialize—that is, get down to a level of close detail and concentration on certain works or composers. Cellists, working with a smaller repertory, constantly keep reevaluating

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the entire range of their music, bringing a greater scrutiny to it, trying to find something new, another aspect. And that seems to produce a greater variety of approach among us. I think that today there are more personality differences, more individual styles, separating cellists than separating violinists.

"I know I feel I have a much greater canvas to work with today in a piece like the Dvořák Concerto than I did when I got started. And in the last five years I've learned the two Shostakovich concertos, the two Victor Herbert concertos, four Vivaldi concertos, three other Dvořák pieces, two by Bruch, several Mendelssohns, and the Janáček *Fairy Tale.* So for me, at least, I wouldn't say that the repertory is exhausted."

Lynn Harrell might be said to come to music naturally, since he was the son of two musicians, Metropolitan Opera baritone Mack Harrell and violinist Marjorie Fulton. Mack Harrell (1909–1960) was particularly admired as one of the most musicianly of the American singers of his time; many music-lovers still cherish the memory of his English-language performances of Bach's *St. Matthew Passion* with Bruno Walter and the New York Philharmonic in the mid-1940s.

In point of fact, Lynn Harrell says he remembers little of his father's singing, and only realized the extent of his artistry after his death from cancer at the age of fifty in Dallas. However, Lynn says that it was at an informal chamber-music concert at the Harrell home that he first became attracted to the cello.

"My parents didn't want to pressure their children into music," he remembers, "so we never had an enforced program of practice—well, maybe fifteen minutes before school. My sister played the violin and my brother the clarinet, though both eventually gave them up. I had a few piano lessons, but I didn't like the piano. I was always a big fellow, taller than the other kids in my class, so at age nine I chose the biggest instrument I knew. That was the cello, which I'd seen in a string quartet that was playing at our house. I don't remember what they were playing, but I like to say that it was a good thing it wasn't the Schubert *Trout* Quintet—otherwise I might have ended up with the double-bass!

"I think one reason I was so little aware of my father's singing was that he liked to do his warming up at a studio rather than at home. One exception was when he was working on *Wozzeck,* to sing with Dimitri Mitropoulos when I was around six. He must have done that at home, because later on, when I was studying Berg's music in Cleveland, *Wozzeck* seemed smooth and familiar to me while *Lulu* sounded chaotic. When I was twelve we moved from New York to Dallas, where my father, who was Texas-born, had taken a position as artist-in-residence at Southern Methodist University. But Dallas didn't work out for him; he and the university never agreed on which direction their vocal program should go. I was sixteen when

he died, and three years later my mother was killed in an automobile accident."

Harrell studied cello with Lev Aranson in Dallas, the late Leonard Rose at the Juilliard School in New York, and Orlando Cole at the Curtis Institute in Philadelphia. Perplexed about which way to go in his career, he sought the advice of Rose, for years principal cellist of the New York Philharmonic and a brilliant recitalist and teacher. "Rose told me there were two ways of going for a solo career," Harrell recalls. "Either win a competition or go into an orchestra and learn repertoire. I think most of the cello virtuosos go the second way. Yo-Yo Ma is the only one I can think of who never played in a major orchestra."

It was Robert Shaw, then associate conductor of the Cleveland Orchestra, who introduced the eighteen-year-old Harrell to George Szell for an audition. "I'd never really been in an orchestra before," says Harrell, "so I didn't have any orchestral material ready to play for him. Instead I played pieces from the solo repertory. A couple of months later, Szell invited me to join the orchestra. 'Uncle George' had his flaws, but he instilled care, devotion, and discipline in his players. The Cleveland Orchestra is where I really acquired the technique to play my instrument."

Three years after hiring him, Szell promoted Harrell to first chair, where, despite his youth, he experienced little difficulty presiding over one of the best cello sections in the country. "Getting along with other people is probably more important for cellists than for other instrumentalists," Harrell comments. "The cello isn't always cast in a dominant role, as the violin is. Whether you're playing orchestral or chamber music, you have to take all the other players very seriously. That's one explanation of why so many cellists become conductors—Casals, Wallenstein, Toscanini, Rostropovich. . . ."

In Cleveland, Harrell met a chubby young man of about his own age named James Levine, who was then an intern with the orchestra and later became its assistant conductor. "Jimmy was all over the place," Harrell remembers. "Sometimes I thought he was more important than Szell." His friendship with Levine played a part in establishing Harrell's career as a solo performer.

A year after Szell's death in 1970, Harrell resigned from the Cleveland Orchestra and decided to go out on his own. He made several appearances, but it was only following a joint recital with Levine in New York in 1972 that his career took off. He signed his first contract with the Herbert Barrett management, which sent him on a nine-city concert tour. Three years later he went to Columbia Artists, where he has been ever since. His first rerecordings, for RCA, were also with Levine, and constituted nothing less than the complete Beethoven cello sonatas (ARL2-2241). Now, ten years later, he is rerecording them for London with Vladimir Ashkenazy.

Harrell is equally at home in solo

recitals, chamber-music concerts, and appearances with orchestra; his current season is taking him to Britain, Holland, Germany, and Italy, as well as throughout the United States, with eight appearances in New York alone. One of these is a March 2 concert at Lincoln Center's Avery Fisher Hall featuring, in both solo and ensemble performances, Avery Fisher Prize recipients Murray Perahia, Emanuel Ax, Richard Goode, Horacio Gutiérrez, and Elmar Oliveira. (Harrell received the award in 1975, the first year it was offered.) The event marks the occasion of the tenth anniversary of the Avery Fisher Artist Program.

One of Harrell's most widely praised endeavors this season has been a joint-recital tour with pianist Rudolf Firkusny that began last November in Carnegie Hall and fanned out across the country, reaching such far-flung musical centers as San Diego, Pasadena, Tempe (Arizona), Kansas City, and Oxford (Ohio). Firkusny is more than thirty years Harrell's senior, and his restrained, gentle pianism contrasts noticeably with the cellist's more robust and often exuberant playing. Nevertheless, in sonatas by Beethoven, Brahms, and Debussy, as well as in other works, the duo have evoked a positive response in audiences wherever they played.

"It's true that some audiences out West may not be as fully sophisticated as those in New York," Harrell remarks, "but they have a feeling of excitement and enthusiasm you don't meet with in the East. In San Diego we played in a six-hundred-seat hall that had been sold out for a year in advance. During one concert I said to Firkusny, 'Out here they even concentrate between movements.' "

Harrell believes that the temperamental and generational differences between him and Firkusny make their collaboration all the more stimulating. "Rudolf knew me as a child," he says. "When I was in Cleveland he came over to say hello to me in the orchestra. I always loved his playing—so gratifying and musically satisfying. When he first suggested that we get together and play, I thought he meant for sight-reading, for fun. I was delighted when I found he was willing to give concerts with me. His personality is unlike mine, but part of my training involved European discipline, like his, focusing on the intrinsic musical quality of a piece. I think I affect him in our playing, and I know that he definitely affects me.

"I'm more of a Romantic than anything else as a player. But of course the Classical period produced relatively little solo music for cello. With Szell in Cleveland I played a great deal of orchestral music from the Classical era; I was working in a style that wasn't as natural to me as Romantic music. As a teen-ager, when I went out to buy scores, I didn't buy Haydn sonatas—I bought the Dvořák Concerto."

Harrell has always been a musician who studies as well as plays scores; he remembers taking off a summer to read through the Mozart operas "in a cabin in the woods." More practically speak-

ing, when he began to work on Ernest Bloch's *Schelomo,* not being Jewish himself, he decided to spend some time in synagogues absorbing the proper Hebraic liturgical style. "I just decided to do my homework for *Schelomo,*" is the way he puts it.

He makes no apology for the heartiness and geniality he displays in his approach to performing. "Love of music is what makes playing an instrument something special," he says. "That's why I tell young people they should practice—but not to the point where it's more of a pain than anything else. You should always be truly thankful you can play an instrument. For example, I don't think that Jascha Heifetz got nearly as much pleasure out of playing the violin as Itzhak Perlman does. And that's a pity."

Harrell takes pleasure in the gregariousness of cellists on all levels. "There are aspects of camaraderie among us that violinists or flutist or whatever don't have. There are cello societies and cello congresses, where hundreds of cellists get together to discuss mutual interests and problems—career-building and the like. It's wonderful.

"All this is fairly recent. There must have been fine performers in the past. Boccherini must have been a beautiful cellist, and there was the German Robert Haussmann before Casals. But it was Pablo Casals who brought to the instrument a freedom and technical ability that didn't exist before. Plus magnetism. Casals was as much of a personality as a rock star. Before that, to have star quality in instrumental classical music you had to be a pianist, or maybe a Joachim on the violin. Today there are half a dozen world-class cellists—Rostropovich, Yo-Yo, myself—and the young crop of students is absolutely fantastic. In Tempe, a skinny eighteen-year-old girl played the Prokofiev Symphony-Concerto for Cello and Orchestra for me. It's one of the toughest pieces there is, but she went right through it."

Harrell is the possessor of two fine instruments: a 1720 Montagnana and a 1673 Stradivarius, the latter of which he acquired from Jacqueline Du Pré and has named in her honor. Like all cellists, he is well accustomed to the vagaries of taking his instrument with him on air travel, passing it through security scanning devices ("I don't think the X rays hurt it"), buying a half-fare ticket so it can ride in the cabin ("in Europe the cello costs full fare unless the plane isn't jammed, in which case it's free"), and listening to stewardesses make jokes at mealtime: "Would you like some rosin salad for your friend, sir?" Some of his time on planes Harrell spends playing chess with himself on a portable board. He also occasionally plays chess in tournaments by post: "I have a ranking by the United States Chess Federation," he says with some pride. "I'm a Class C or D player. It goes down to G."

As essential as travel is to the life of a virtuoso cellist, Harrell deeply regrets its incursion into his family time. Last year, he calculates, he was able to spend only forty-three days at home in Manhattan.

He has been married since 1976 to Linda Blandford, an English journalist who writes a weekly American letter for the *Manchester Guardian*. They met in London, where Harrell was playing concerts with Vladimir Ashkenazy. "She came to interview me," Harrell says. "She knew who Ashkenazy was, but she'd never heard of me." They are the parents of five-year-old twins, a girl, Katherine, and a boy, Eben, both of whom are studying the violin. The children's eighth-sized fiddles, parked side by side in their cases alongside the piano, are one of the more enchanting sights in the Harrells' West Side apartment. "Like my own parents, I won't steer my children either toward or away from careers in music," Harrell insists. "But one reason that the children of musicians often follow in their parents' footsteps is that they see that practicing and performing can be a natural and normal way of life."

The impact of the impending move to California on both Harrell's family and musical lives has yet to be measured, of course. He expects it will increase his teaching activities, which he enjoys greatly. His recordings will certainly continue to burgeon, for he and London have worked out an extensive schedule of projects.

Already released are the Bach Unaccompanied Cello Suites (414 163-1), the Dvořák Concerto and the Bruch *Kol Nidrei* with Ashkenazy conducting the Philharmonia Orchestra (LDR 71108), the Schumann Concerto and the Saint-Saëns Concerto No. 1 with Neville Marriner conducting the Cleveland (LDR 71068), the Elgar Concerto and the Tchaikovsky Rococo Variations with Lorin Maazel and the Cleveland (CS 7195), and the two Brahms cello sonatas with Ashkenazy as pianist (CS 7208).

Recorded and awaiting release—"in the can," to use the industry term—are the Lalo Concerto, the Fauré *Elégie*, and the Saint-Saëns Concerto No. 2 with Riccardo Chailly and the Berlin Radio Symphony Orchestra; the Shostakovich Concerto No. 1 and Bloch's *Schelomo* with Bernard Haitink and the Amsterdam Concertgebouw; the Rachmaninoff Cello Sonata and other pieces with Ashkenazy again as pianist; and Strauss's *Don Quixote* with Ashkenazy this time conducting the Cleveland. Plans for the future include the Walton and Kabalevsky cello concertos with Charles Dutoit conducting the latter. Harrell is also hopeful of getting more contemporary composers to write for him; his last major effort in this direction was Donald Erb's Cello Concerto in 1975. He'd also like to rerecord Schubert's *Arpeggione* Sonata and several other works. "London is wonderful," he says happily. "Anything I suggest they're game for."

As for whether his recital appearances will continue at the pace of recent seasons once he moves to California, Harrell isn't so certain. "Right now, I'm giving 115 concerts a year," he says reflectively. "That feels like an awful lot, so I may reduce it some. Teaching is important to me but I'm certainly not giving up my solo career. I still want to

play—I'm far from finished with that. Linda doesn't even think I'm going to cut back at all when we get to California. And she knows me pretty well."

New Music Materials

The following works are available on loan from the Music Section, National Library Service for the Blind and Physically Handicapped, Library of Congress, Washington, DC 20542.

Press braille and most recorded materials may also be purchased from their respective producers. These listings show, in order and where possible, composer, title, Music Section catalog number (e.g. BRM or CBM number), print publisher, braille producer, and braille and recorded producer code and number (e.g. RNIB 24567, FXM 36055). Codes for braille and recorded producers are given below under "Sources."

Materials in the music collection are available on three-month renewable loan.

Sources

BBC. Caedmon, 1995 Broadway, New York, NY 10023
HC. Handcopied music. Generally available only on loan from the Library of Congress.
OEI. Opera Education International, 400 Yale Avenue, Berkeley, CA 94708

Braille

Scores

Chamber Music

Jacob, Gordon, 1985–
Three songs for soprano voice and clarinet BRM 28677
Oxford University. HC

Choral Music

Bach, Johann Sebastian, 1685–1750
Ein Feste Burg ist unser Gott (Cantata). BRM 28653
For Chorus (SATB) and soloists (SATB) with piano. English and German
Breitkopf & Hartel. HC

Gottes Zeit ist die allerbest Zeit BRM 28665
For chorus (SATB) and soloists (AB) with piano. English and German
Belwin Mills. HC

Gershwin, George, 1898–1937
Porgy and Bess BRM 28671
Concert version for chorus (SATB) and soloists (SATB) with piano.
Chappell. HC

Cornet Music

Concert and contest collection for B-flat cornet, trumpet, or baritone with piano acc. BRM 28664
Compiled and edited by H. Voxman.
Rubank. HC

Double Bass Music

Cimador, Giovanni Battista, 1761–1805
Concerto, double bass, orchestra, G major BRM 28680
Accompaniment reduced for piano.
York ed. HC

Horn Music

Hindemith, Paul, 1895–1963
Sonata, horn, piano (1939)
BRM 28675
Schott's Sohne/European American Music. HC

Strauss, Franz, 1822–1905
Concerto, horn, orchestra, op. 8, C minor BRM 28682
Accompaniment reduced for piano.
C. Fischer. HC

Oboe Music

Labate, Bruno
Oboists repertoire album
BRM 28676
A collection of arrangements of well-known solos, with piano.
C. Fischer. HC

Organ Music

Albright, William
Organbook, no. 1 BRM 28660
Editions Jobert. HC

Benoit, Paul, 1893–
Elevations on modal themes
BRM 28659
J. Fischer/Belwin Mills. HC

Pepping, Ernst, 1901–
Kleines Orgelbuch BRM 28668
Includes chorale preludes and chorales.
Schott. HC

Piano Music, Four Hands

Easy piano duets of the 19th century BRM 28678
Compiled and edited by Poldi Zeitlin and David Goldberger.
Schroeder and Gunther. HC

Trombone Music

Sanders, Robert, L., 1906–
Sonata, trombone, piano, E-flat
BRM 28679
Warner Bros./Remick Music. HC

Trumpet Music

Arutîunîan, Aleksandr Grigor'evich, 1920–
Concerto, trumpet, orchestra
BRM 28674
Accompaniment reduced for piano.
International Music. HC

Kleine Vortragsstücke alter Meister
BRM 28662
Little pieces by old masters, edited by Willy Schneider. For trumpet (B-flat or C) and piano.
B. Schott's Sohne. HC

New Music Materials

Violoncello Music

Haydn, Joseph, 1732–1809
Concerto, violoncello, orchestra, H. VIIb, 1, C major BRM 28681
Accompaniment reduced for piano.
International Music. HC

Vocal Music, Classical

Adam, Adolphe, 1803–1856
Cantique de Noël BRM 28670
For medium high voice and piano. French and English words.
G. Schirmer. HC

Bernstein, Leonard, 1918–
An album of songs for voice and piano BRM 28673
For high voice. English and French words.
Amberson Enterprises. HC

Bowles, Paul, 1910–
Blue mountain ballads; Cabin BRM 28683
For medium voice. Words by Tennessee Williams. G. Schirmer. HC

Copland, Aaron, 1900–
Poems of Emily Dickinson BRM 28669
For medium or high voice.
Boosey & Hawkes. HC

Falla, Manuel de, 1876–1946
Canciones populares españolas BRM 28666
For medium voice. Seven Spanish folk-songs in English, Spanish, and French.
Associated Music/Eschig. HC

Quilter, Roger, 1877–1953
Arnold book of old songs BRM 28672
For medium voice. Sixteen old English, Scottish, Welsh, and French melodies.
Boosey & Hawkes. HC

Rorem, Ned, 1923–
Cycle of holy songs: Psalms 134, 142, 148, and 150 BRM 28667
Peer Musikverlag/Southern Music. HC

Six songs for high voice BRM 28635
Accompaniment reduced for piano.
C.F. Peters. HC

Recorded

Cassettes

Gracie Fields forever CBM 868
Through recordings and recorded interviews, the life of this famous English music hall queen is traced. Beginning as a professional singer at the age of sixteen, she made her last appearances at age seventy. Introduced by Stanley Holloway. BBC

Michael Barclay lectures on *Boris Gudunov* CBM 867

This opera failed twice during the composer's lifetime and was not successful until revised by Rimsky-Korsakov some years later. It is the story of the Russian people, and the largest role in the opera is given to the chorus. OEI 32

Michael Barclay lectures on *Les contes d'Hoffmann* CBM 858

This lecture sheds some light on the story of this opera. Composed in 1879 and based on the stories of E.T.A. Hoffmann, the opera's premier took place four months after the composer's death. OEI 33

Michael Barclay lectures on *Dialogues des Carmelites* CBM 860

Written in 1956, the libretto for this opera is taken directly from the play by Bernanos. Each scene is a separate dialogue on an aspect of Catholicism. OEI 35

Michael Barclay lectures on *Die Entfuehrung aus dem Serail* CBM 865

This singspiel, composed in 1781, was commissioned by Emperor Joseph II who wished to stimulate interest in opera in German at the Viennese court. The themes, as in many of Mozart's operas, are forgiveness and enlightenment. OEI 28

Michael Barclay lectures on *La fanciulla del west* CBM 861

Notes on the first opera to be premiered at the Met. The American story is taken from a play by David Bolasco, a popular American playwright of the time. OEI 37

Michael Barclay lectures on *La giaconda* CBM 859

According to the lecturer, this opera is "the greatest show on earth." Each vocal type is represented with arias and duets for everyone. OEI 34

Michael Barclay lectures on *Idomeneo* CBM 866

This opera, commissioned for Munich in 1781, was the first of Mozart's great operas. Although it was popular during the early part of the nineteenth century, it was out of favor for over a hundred years and has only recently begun receiving performances again. OEI 29

Michael Barclay lectures on *Lear* CBM 864

Written in 1978, this is the first operatic version of Shakespeare's play. The opera and the play are discussed with the problems they present. OEI 42

New Music Materials

Michael Barclay lectures on Puccini
CBM 862

Information about the composer's selection of material for libretti. Psychological treatment of characters is also discussed. Musical examples are taken from *Tosca* and *La Bohème*. OEI 38

Michael Barclay lectures on *Turandot*
CBM 863

This work, which was left unfinished at Puccini's death, was completed by a student and premiered two years later. According to the lecturer, many problems are presented to the audience, two of which are identification with the characters and the unsatisfactory ending. OEI 41

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New Music Materials

Michael Barclay lectures on Purcell
CBM 562

Information about the composer's selection of material for libretti. Psychological treatment of characters is also mentioned. Musical examples are taken from *Tosca* and *La Bohème*. OEI 39

Michael Barclay lectures on Tarantino
CBM 563

This work, which was not understood at Purcell's death, was completed by a student and presented [illegible] [illegible]. According to the lecturer, [illegible] problems are presented to the audience, two of which are identifications with the characters and the [illegible] [illegible] [illegible]. OEI 40

Free Library Service

The National Library Service for the Blind and Physically Handicapped loans braille, cassette, large-print, and other special materials to blind, partially sighted, or physically handicapped musicians, music students, and persons who enjoy music. The following music materials and services are available.

- Braille books about music
- Braille music scores for instruments and voice
- Large-print music scores for instruments and voice
- Large-print books about music
- Beginning self-instruction courses for piano, organ, and guitar—on cassette
- Books, lectures, interviews, demonstrations, and other educational materials—on cassettes and discs
- Subscription to *High Fidelity/Musical America*—on flexible disc
- *Contemporary Sound Track: A Review of Pop, Jazz, Rock, and Country*. Selected articles from print music and news periodicals—on cassette
- *Popular Music Lead Sheets*. Words, melodies, and chords for selected popular songs, old and new—in braille
- *Music Article Guide*. An annotated index to selected articles in about 150 American music magazines—in braille and on cassette (braille and cassette copies of articles on request)
- Reference services and assistance in locating information about music and musicians

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